AN INTRODUCTION TO BRITISH COMICS

Cut a collector of British comics and you will find nostalgia flowing in his veins: the memory of a scene, or a certain character, or the excellence of an anonymous artist are all spurs that will turn a reader into a collector. Traditionally, British comics have been aimed at a young audience up to the age of fourteen, and the influence of comics in those formative years is incalculable; that such disposable ephemera would be of any interest to you after that age (or whatever age you gave up reading comics, after all, it's kid's stuff, isn't it?) is difficult to imagine, yet the past few years have seen a change towards comics and to comic collecting.

A combination of events have given the public a greater awareness of comics: the arrival of graphic novels such as **The Dark Knight Returns** (1986) and **Watchmen** (1988), neither of which were available through general retailers in their original formats, caused a stir in the British media. Comics, it was said, were not necessarily 'kid's stuff' any longer, and the publicity machine which rolled in their wake spotlighted the adult direction comics can take. The emphasis was on the very differences between recent titles such as **Crisis** and **Revolver** and the traditional British comic, yet the collecting of the latter also took an upswing around the same time, probably due to the interest in, and the coverage given to, the anniversaries of **The Dandy**, **The Beano** and **Eagle** in that period (1987-90). For a change these comics received a great deal of serious attention in the press, where comics only seem to be mentioned when they are the target of some pressure group trying to get them banned for promoting violence and sado-masochism.

A history of British comics would require a book in itself: an albeit short but representative history by Lew Stringer appeared in **The Comics Journal 122**, June 1988 (an issue which covered many aspects of British comics). Rather than repeat the information available there, this introduction will try to cover some of the various collectable aspects of British comics.

The direction of collecting has changed greatly over the years. There will always be the hard-core of fans who will collect the comics they read as a child, but as time marches on, comics published early in the century drift into obscurity, the realm of specialists and completists. The British 'Golden Age' comics of the thirties, with the advent of the 1d provincial comics and the ever present comics of the Amalgamated Press such as **Comic Cuts**, **Illustrated Chips** and **Puck** still attract collectors. The thirties also saw the first photogravure comic in the shape of **Mickey Mouse Weekly** (1936) and the birth of **The Dandy** (1937) and **The Beano** (1938). Pre-war comics such as these are very rare and probably command the highest prices of all British comics; who can tell how many copies were pulped during the wartime when paper was at a premium.

Perhaps the greatest nostalgia generator of them all appeared in 1950 to herald the arrival of the 'Silver Age' – **Eagle**. The brainchild of Marcus Morris and artist Frank Hampson, **Eagle** introduced 'Dan Dare' in its first issue. Hampson's perfectionist attitude to the strip assured Dare a place in the history books as Britain's most fondly remembered hero. His other strips were drawn with the same loving care for detail, making them equally collectable.

Hampson spearheads the group of artists whose every page is collected rather than specific characters they may have worked on, although (as with Hampson) they may be remembered for one strip above all others. In this group would be such artists as Frank Bellamy whose work for **Eagle** included biographical strips such as 'The Happy Warrior' (Winston Churchill) and 'Montgomery of Alamein', adventure strips 'Fraser of Africa' and 'Heros the Spartan', and 'Dan Dare' himself. Bellamy also did numerous other notable strips such as 'Thunderbirds' in **TV Century 21** and 'Garth' in the **Daily Mirror** newspaper.

Don Lawrence is best remembered for 'The Rise and Fall of the Trigan Empire' which first appeared in **Ranger** and later in the educational weekly **Look and Learn**. His earlier work on 'Olac the Gladiator' in **Tiger** and 'Karl the Viking' in **Lion** continue to prove popular, particularly in Europe where Lawrence has chronicled the adventures of 'Storm' for the past fourteen years.

Ron Embleton's career ranged from the one-off comics of the late forties, through classic strips such as 'Wrath of the Gods' in **Boys' World** and 'Wulf the Briton' in **Express Weekly**, 'Stingray' and 'Captain Scarlet' in **TV Century 21**, all the way to 'Oh Wicked Wanda' and 'Sweet Chastity' in **Penthouse**.

Also in the group of particularly collected artists would be the classic artists of the early days such as Tom Browne, Percy Cocking, Bertie Brown and Roy Wilson; the artists who made D.C. Thomson's comics amongst the most widely read by children, Dudley D. Watkins, Paddy Brennan and the stars of the fifties funny strips, Leo Baxendale and Ken Reid; the great adventure artists of Amalgamated Press, Eric Parker, H.M. Brock, Hugh McNeil, Derek Eyles, and later Joe Colquhoun and Denis McLoughlin. The traditional anonymity of British comics has meant that many names are still unknown, and the use of European and South American artists (amongst the most notable being Hugo Pratt, Jesus Blasco, Alberto Breccia, Esteban Maroto, Enric Sio and Solano Lopez) via agencies has further complicated the issue of who did which strip. The re-introduction of credits in **2000AD** has led to greater interest in the artists themselves, and the work of Brian Bolland, Dave Gibbons, Simon Bisley and others who have found work and wider recognition in America, have built up followers in great numbers.

Nostalgia isn't limited to the comics themselves. Film, radio and TV have all created memorable characters which have made the translation into strip form. **Film Fun**, **Radio Fun** and later **TV Comic** all plundered their respective media for inspiration and not only for particular characters: the artists and actors themselves were often the heroes of the strips, ranging from Harold Lloyd (under the guise of 'Winkle') to Big Daddy (the wrestler). Most of the characters starred in humour strips, but adventure strips based on TV shows are particularly sought after. The Gerry Anderson puppet shows inspired their own comic in **TV Century 21**, whilst The Avengers, The Man From U.N.C.L.E., Danger Man and many others continue to grow in popularity long after their respective shows have ceased production. Dr Who has had one of the longest and varied careers in British comics and still appears today.

One area in which British and American comics have differed greatly is in the genre of the costumed superhero. Whilst the heroes and supergroups have crossed the Atlantic, notable in the Power Comics of the sixties, **Smash!**, **Pow!**, **Terrific** and **Fantastic**, and via the British end of Marvel Comics, there have been few home-grown successes. The earliest weekly costumed hero was 'The Amazing Mr X' in **Dandy 1944**, although there had been occasional short lived strips earlier, an example being William Ward's macabre, Batman inspired, 'The Bat' who appeared in **Thrill Comics** and **Extra Fun** in 1940. The most successful was Marvelman, produced by Mick Anglo's Gower Street Studios between 1954 and 1963, although he was a derivative of the American character Captain Marvel. 'Marvelman' was revived in 1982 in **Warrior** with writer Alan Moore at the helm. Moore was also writing 'Captain Britain' for Marvel UK (at various times in **Marvel Super-Heroes**, **The Daredevils** and **The Mighty World of Marvel**), another strip which had American origins, albeit that it was created and originally written and drawn by Americans for the British market. Both characters subsequently made successful moves to America in *Miracleman* and *Excalibur*.

The British comic at its conception was designed for adults, using the strips to caricature and satirize popular figures of the time, yet it is now predominantly a form of children's entertainment. That doesn't mean that adult comics ceased to exist, for in the early seventies there was a thriving underground movement led by **Cyclops**, **Nasty Tales**, **Cozmic Comix** and the many other comix that were published by the Ar-Zak group. These and the adult orientated comics that followed, such as **Graphixus**, **Near Myths** and more recently **Knockabout**, nurtured the talents of many new artists, amongst them Brian Bolland, Dave Gibbons, Bryan Talbot and Hunt Emerson.

Also aimed at the more adult end of the market (with varying degrees of success) were the independents which sprung up in the recent past. These have been helped by the distribution services and specialist shops which have grown up around the comics industry. Amongst the more notable titles to appear in the past ten years were **Deadface** from Harrier, **Redfox** and **The Adventures of Luther Arkwright** from Valkyrie and the graphic novel **Violent Cases** from Escape. The Fast Fiction group published and distributed numerous small-press comics, whilst the (admittedly patchy) growth of the graphic novel led to more appearances of comics in regular retail

N.MINT

LONE RANGER
Egmont-Methuen; 1-2 1977
1-2 100pgs; Dell reprints £1.00

LONE RANGER, THE
World Distributors; Aug 1964-1969
1964 Stories by Douglas Enefer, J.L. Morrissey, M. Broadley, J.W. Elliott, illus. by Walter J. Howarth, "Enter Lone Ranger and Tonto" (1st story) £4.00
(1965-1967) some issues undated £4.00
1968 "The Silver Bullet" (1st story) £3.00
1969 "The Deserted Stage Station" (1st story) £2.00

LONE RANGER, THE
Brown Watson; 1975
1975 "The Story of the Lone Ranger" (1st story) £2.00

LONE RANGER ADVENTURE STORIES
Adprint; 1957-1960
1957 text/photos, Lone Ranger movie adapted by Arthur Groom £6.00
2 (1958) all text, stories by Richard Lewis, illus. by Don Lawrence £3.00
1959 all text, stories by Richard Lewis, illus. by Don Lawrence £3.00
1960 all text, stories by David Roberts, illus. by Eric Dadswell £3.50

LONE RANGER COMIC ALBUM, THE/ LONE RANGER ALBUM
World Distributors; 1 1950-5 1954; 1 Mar 1957
1-5 £5.00
(1957) The Lone Ranger Album £4.00

LONE RANGER TELEVISION STORY BOOK, THE
PBS; 1963, 1967
1963 "Silver Bullets" (1st story) £5.00
1967 The Lone Range Television Picture Story Book, "The Trap" (1st story) 3.00

LONE VIGILANTE
(see Action Series)

LONG BOW
Atlas Publishing; 1 Sep 1960-31 1964
1 28pgs; Fiction House reprints £2.50
2-31 later issues incl. Firehair reprints £1.50

LONG JOHN SILVER
Miller; 1-2 1956
1-2 28pgs; Charlton Comics reprints £4.00

LOOK AND LEARN
Fleetway/IPC; 1 20th Jan 1962-1049 17th Apr 1982 (see Picture Classics)
1 Prince Charles cover £3.00
2 £2.00
3-30 £1.50
31-176,178-231 £1.00
177 article about Gerry Anderson £2.00
232 scarce; 1st "Look and Learn and Ranger"; Trigan Empire by Mike Butterworth & Don Lawrence begins £3.00
233-382 Lawrence art £1.50
383-390 Ron Embleton Trigan Empire £1.25
391-752 Lawrence art £0.50
753 1st Oliver Frey Trigan Empire £0.25
754-853,855-1049 £0.25
854 1st Gerry Wood Trigan Empire £0.25
Note: many text features were illustrated by notable artists including Frank Bellamy, Luis Bermejo, C.L. Doughty, Ron Embleton, Peter Jackson, Eric Parker, Ferdinando Tacconi, etc

LOOK AND LEARN BOOK FOR BOYS
Amalgamated Press; 1962-? (1980s)
1962 scarce £7.50
1962 with dust wrapper £10.00
1963-1965 £5.00
1966-1969 £4.00
1970s £3.00
1980s £2.00

LOOK AND LEARN BOOK OF THE TRIGAN EMPIRE
(see also Tales of the Trigan Empire, The Trigan Empire)
Fleetway; 1973
nn reprints Trigan Empire by Don Lawrence from Ranger/Look & Learn £5.00

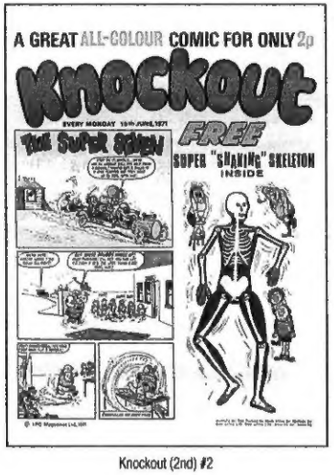
LOOK AND LEARN BOOKS
IPC; 1967-1972
1001 Questions and Answers (5 editions, 1968-1972), each £2.00
The Wonders of Nature (5 editions, 1967-1971), each £2.00
Railway Wonders of the World (1974) £2.50
Speed & Power (1978) £2.50

LOOK AND LEARN HOLIDAY SPECIAL
IPC; nn Apr 1976
nn 52pgs £0.75

LOOK AND LEARN SUMMER EXTRA
IPC; 1963
1963 scarce; subtitled On Your Holidays £7.50

LOOK-IN
Independent Television; 9th Jan 1971-1994
9 Jan 71 Leslie Crowther by Tom Kerr, Freewheelers by Vincente Alcazar, Timeslip by Mike Noble begin £5.00
1971-1973 £1.50
1974-1977 £0.75
1978-1982 £0.50
1982-1994 £0.35
ARTISTS
Martin Asbury (Kung Fu, Six-Million Dollar Man, Dick Turpin, Battlestar Galactica, Buck Rogers in the 25th Century). Jim Baikie (Chips, Charlie's Angels, Terrahawks, The Fall Guy). John Bolton (The Bionic Woman, 18 Mar 1978-19 May 1979). John Burns (The Tomorrow People, The Bionic Woman, How the West was Won). Ian Gibson (Bionic Action). Tom Kerr (Crowther in Trouble, Doctor in Charge, The Fenn Street Gang). Brian Lewis (Mark Strong, Les Dawson is Superflop, Jason King, The Marked Man). Mike Noble (Timeslip, Follyfoot, The Tomorrow People, Black Beauty, Space 1999, Man From Atlantis, Enid Blyton's Famous Five, Worzel Gummidge, Star Fleet,

Jag #2



Knockout (2nd) #2

Lion and Champion 04/02/67

sample of a scan you may find of interest

EERIE #48

JUNE 1973

DRACULA, THE MUMMY, AND THE WOLFMAN IN THIS ISSUE!

EERIE

A WARREN MAGAZINE PDC 75¢ 563206

BEWARE OF THE WEREWOLF'S LUST FOR BLOOD "ON A STALKING MOONLIT NIGHT!" Page 36

Let's face facts...

The simple truth of the matter is, there's a **DRACULA** craze going on! And a lot of publishing companies are capitalizing on it . . . flooding your newsstand with so many **DRACULA** titles that it's sure to confuse you! We don't want you to be confused! And we don't want you to buy one thing thinking you're getting something else! There is only one **FULL-COLOR, SOFT-BOUND BOOK** bearing the **DRACULA** title! It's chock-full of the most exciting and dramatically different comic art ever to see print in America. And every page is a spectrum of color! You may have seen our ad! Don't let it confuse you! Our colorful **DRACULA** volume is available only by mail, direct from Warren Publishing Company! The quality Dracula!

...there's a lot of Dracula's running around!

Dracula

ORDER YOUR COPY WITH THE COUPON ON THE BACK COVER

OUR COVER
Arthur Lemming, werewolf, makes his dramatic magazine debut this issue, "On A Stalking Moonlit Night!" Page 36.

Editor & Publisher
JAMES WARREN

Managing Editor
W.B. DuBAY

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EERIE

contents

ISSUE NO. 48
JUNE 1973

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16 **AND AN END** From out of a time-worn crypt, the half-decomposed, still-powerful body of the Mummy strides. And a mind clotted and clouded by a numbing death and centuries of entombment, is controlled by a madman!

26 **THINK OF ME, I'LL BE THERE** Just call out my name, and you know wherever I am, I'll come running, to haunt you again! A corpse rises to meet its old lover, and a teddy bear shows that it too, is lovable!

36 **A STALKING MOONLIT NIGHT** A full moon rises, and Arthur Lemming feels bristle animal hair covering his naked white flesh! Animal instincts control his mind! For Arthur is a werewolf! And Arthur must KILL!

46 **THE RESURRECTION MAN** The world is full of fools! People dying when there is no need to die! Unnecessary pain! Gregor Sampson knew the folly of it all. For only Gregor could bring the dead back to life!

66 **THE SACRIFICE** Seeking gold and the physical treasure of a beautiful girl, Dax, the warrior, must face corpses of soldiers long dead. He enters the Cave of the Damned! Sword and Sorcery and Sex as you like it!

74 **EERIE'S DELIGHTS** A creepy writer with an eerie background tells of his bizarre experiences while writing scripts for VAMPIRELLA! Gerry Boudreau reveals all! If that is not funny enough, there's fanzine reviews.

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"I get a friendly sort of feeling from an EERIE magazine!"

How can I say it, except: EERIE #45 was superb! First of all, the cover was terrific. Then came "The Mound." Tom Sutton's artwork is new and exciting, and the plot of the story was very interesting. The "RI" story wasn't as good. I found it to be a cross between "Planet of the Apes" and "Colossus: The Forbin Project." "When Wakes the Dreamer" was a weak story, but the art was very good. Have more of Suso! "A Blade for the Teacher" had both a good story and art and even though it wasn't a completely new concept, it was done very well. "Man-Eater" was sort of a letdown, but "Dax" brought me right back up. It had a beautiful girl, but not so much as to distract me from the story.

AARON McFARLAND
Whiting, Iowa

A beautiful girl distracting you from the story??? Aaron, my boy, we're going to have a long talk some day about developing your powers of concentration!!!

"A Blade for the Teacher" was the story that drove this point home to me in EERIE #45. While the artist and writer used the classic savage barbarian lore, there was included the theme that runs through much of great literature—the flaw of pride and the inevitable destruction it causes. Hedlar, the student swordsman, brought about his tragic end by the same fault of excessive pride that brought low the heroes of Greek tragedy. Congratulations to writer Bill Warren for creating a character that follows in the mold of a long line of literary personages, beginning with Oedipus Rex. Art by Luis Dominguez was very appropriate to the mood of the story.

This is not to say EERIE magazine should now be placed among the great works of literature on bookshelves of libraries and schools, but at the same time, it should be recognized as a leisure occupation of some merit.

RICHARD P. RORHER
Massachusetts

I had to climb to the top of my bookcase and dust off a copy of Edith Hamilton's MYTHOLOGY, and sure enough, Dick, the similarities were there. Now, anyone sez this ain't a class magazine's gonna get his head parted with a WEBSTER'S DICTIONARY!

"Eerie's Monster Gallery," featuring Vlad the Impaler, was given unanimous raves as a way to learn everything you always wanted to know about Dracula, but were afraid to ask.

I get a friendly sort of feeling from an EERIE magazine. Honest, Cuz, from the front cover, to the very last page, I feel you guys really want to entertain me and make me "one of the guys." (And I'm only one of the girls!) How do you do this?

Well, to start off with, "Eerie's Monster Gallery" printed on the backs of the covers gives some facts as well as fiction about everyone's favorite monsters. If I wanted to read a book on the subject, I'd read a book; but since I'd rather read a mag, it's really great to learn something about vampires, werewolves and other ghostly ghouls from the mags I like to read for fun.

Instead of just listing the page numbers of your stories, you give us a little preview of what they're about on your contents page. This way, I can pick out what I want to read first—even tho I end up reading the whole mag eventually anyway. Also, I like knowing who does what. The credits for stories and covers are very important, because they help us readers learn whose styles belong to who and intelligently ask for work by a favorite artist or writer.

Your letters column gives us fans a chance to communicate with each other as well as having some questions answered. I'm sure none of us ever agree 100% on what we like, but it's very interesting to know what other fans want, too. I guess everyone gets a big kick out of seeing his name in print, and you make it possible for lots of fans to do so. Thanks! "Eerie's Fanfare" is good for the same reason.

One of my favorite things about your mags is the fact that I don't feel ripped off. I realize that you've got to sell ads and things, but you do it in a friendly way. I mean, even your ads are clever and funny, and they're selling things that we monster fans would want anyway. And you really make me anxious to buy the next issue when I get a little preview of what it's about. Nice to know, too, when I should begin to look for the mag at the store.

I want to tell you that I really dug almost all of the stories in issue #45. Doug Moench's humorous sketch about himself in "Story of a Ghost Writer" was fantastic! Thanks for listening.

MARSHA CLARK
Chicago, Illinois

And thank you for your well-thought-out comments, Marsha.

I hate to say this, Cuz, but issue #45 was not very good. "Ri, Master of Men" and "A Blade for the Teacher" both had very predictable endings. Didn't care too much either for "Man-Eater" and "Ecology of Death." "The Mound" by Tom Sutton was excellent, though, and I give my compliments to Luis Dominguez for his artwork in "A Blade for the Teacher."

As for the controversy over Dax, I say get rid of him—although for once, his story was good. I also suggest you don't use so much sci-fi. Some of it is fantastic, but the rest is trash. Try to use just the cream of the science fiction crop, okay?

ROB MOORE
Rutland, Vermont

I've been a reader of EERIE for many months, and I can't see what all the complaining is about! Every time I look at a page of your letters I get disgusted! I like your magazine just the way it is, and I like the way you put in different topics instead of, say, only science fiction or only monsters.

PETE THEODOROWICZ
Agawam, Massachusetts

Let me make one thing perfectly clear: EERIE #45 was a great issue! I thought "The Mound" and "A Blade for the Teacher" were the two best of a good lot of stories. And the Vlad Dracula series is great to add to one's ghoulastic knowledge.

It's my opinion that the Dax series is one of the best things you've ever printed in your magazines, and so I've written a small poem in honor of Dax:

One day Dax
Bought three six-packs,
Drank them all
And had a ball.
He got so sleepy
Reading tales of CREEPY,
And when he got weary
He tried Cousin EERIE.

CORKEY HICKS
Sumter, South Carolina

Your poem's as groovy
As as anyone could wish.
But now I've got to be going,
So I'll see ya' all next ish!

I just read my first issue of EERIE, and it transported me back to my childhood when I spent all my allowance on WEIRD TALES and Frankenstein movies. I have to go try and find a copy of VAMPIRELLA, now!

JERRY L. POPE
Excelsior, Minnesota

"EERIE no. 45 is the greatest yet!"

I would like to comment on EERIE #45. First of all, EERIE's Monster Gallery on Vlad the Impaler was very interesting. Next, "The Mound" was great! Judging from that story, I would say that Tom Sutton is not only a very good artist, but a gifted writer as well. "Ri, Master of Men" was a real bomb, although Martin Salvador's artwork was super, as usual. "When Wakes the Dreamer" was one of Don MacGregor's better stories. When he writes a bad story, he really writes a terrible story; but when he writes a good story, he really writes a great story! Suso's artwork was very good, too.

"A Blade for the Teacher" wasn't too enjoyable, as I very much dislike sword-and-sorcery stories. I think you should "cut down" on them a little. Also, you shouldn't print any werewolf or vampire stories unless they really have a shock ending.

I liked "Man-Eater," and Steve Skeates' work seems to be getting better all the time. "Ecology of Death" by Doug Moench was completely beyond my comprehension! Moench's story about himself and the comic he wrote to go along with it, "The Mask Behind the Face," made a lot more sense. "Tooth Be or Not Tooth Be" by Michael Carlisle in the Fanfare Section was very funny. As for "Dax," all I can say is "Echh!" But then, you know my opinion of sword-and-sorcery.

All and all, I think your mag is the best there is. And you can tell Uncle Creepy to go jump in a grave!

LEE GOLAND
San Diego, California

He's already getting set to leap!

No more science fiction!!!! You can count my vote as one who wants to see horror, mystery, and other monstroric goodies in the pages of EERIE. After all, on your cover you say "76 illustrated pages of terror and suspense," and science fiction doesn't either terrorize or suspend me.

CHRIS SCHUTZ
Mount Vernon, New York

Issue #45 is the best of any of your books that I've ever read! And in this issue, my favorite story was "The Mound," (both written *and* drawn?) by Tom Sutton.

My only question is: why are you and Uncle Creepy always fussing at each other? Hmmmmm?

ROBBIE GRAHAM
Bakersfield, California

Cuz, I think Jamie Hill is right—you should add more blood and guts to your mags! By the way, in EERIE #45, I thought "The Mound" and "Dax" were great, but "Man-Eater" and "Ri, Master of Men" weren't so hot.

JOE PITI
N. Providence, Rhode Island

Cuz, you and your crew of fabulous writers have outdone yourselves in EERIE #45. It is the best issue I have ever read, and I hope there is more to come of this scrumptious material. Up to now, in my point of view, VAMPIRELLA has been leading, but now it looks like a tie. Let me commend your writers and artists for this wonderful change. And let the best mag win!

WILLIS R. ANDERSON
Rochester, New York

I just bought my first EERIE (#45), and believe me, it will not be my last. I particularly enjoyed "A Blade for the Teacher"—and the art on the story was superb. "The Witch" with Dax the Warrior was chilling, and I found both the art and story to be fantastic. "Man-Eater" was a little dull in the beginning, but that ending was excellent.

In the letters section, a reader called your magazine a "piece of trash," and Cousin Eerie asked other readers to answer him. Since #45 was my first EERIE, I obviously did not read #41, which he called a "trashy magazine." But, after reading #45, I would like to say that I think no harm was meant by any reader. I think Michael Mulford took the particular story too seriously, and I'm sure it was printed just for entertainment with no hidden meaning. EERIE can be educational as well as terrific. "Vlad the Impaler" proved that. Keep up whatever you're doing—even the ads are fun to read!

PAUL HEGEMAN
Yonkers, New York

Keep science fiction? Well, I say at least one story per issue is okay. I also say Suso, your new artist, is another great talent you've discovered.

ALFRED GRAY
Bronx, New York

One suggestion for your mag—and I think it makes a lot of sense. Why not have the artist of the "cover story" do the cover? It would give the reader a real preview of what you consider your best story.

JEFF RENNIE
Kansas City, Missouri

Science-fiction stories, such as "Ri, Master of Men," are the subject of great controversy. Readers debate fast and furiously over the inclusion of s-f in the pages of EERIE.

EERIE #45 was great! "When Wakes the Dreamer" was fantastic, and Suso's art was superb. By the way, Cousin Eerie, do you print all the letters you get?

MYLES SCHACHTER
Brooklyn, New York

Only the ones the Post Office doesn't confiscate!

Cousin, the 45th issue was terrific—better than any other EERIE in history.

JOHNNY SOLINGER
Little Rock, Arkansas

The cover of EERIE #45 was super, and I was pleasantly surprised by Dominguez's work. I think Tom Sutton is the greatest artist you have—his story, "The Mound" had me on the edge of my seat. I loved Suso's art on "When the Dreamer Wakes," but the story itself wasn't too good. "Ri, Master of Men" wasn't one of your better stories, either. But "A Blade for the Teacher," "Man-Eater," and "The Witch" were all very good and I really enjoyed them.

Your magazine is the greatest of its class!

BILL COURTNEY
Palmer Lake, Colorado

I think CREEPY is better, but I will still read EERIE to see if the stories get any better. There is one thing I like about EERIE, though—the art. Keep it up.

SCOTT QUINLAN
Canton, Ohio

If a reader is willing to dig under the "blood and guts," I think he will find that the basic content of Warren mags is really "heavy stuff." Oh, I don't mean to say CREEPY, EERIE, and VAMPIRELLA are essentially concerned with the vital issues of society, but I am saying that behind each story there seems to be a grain of philosophy—a bit of provocative thought.

EERIE #45 was great! "The Mound" was the best story of the issue. "Ri, Master of Men" was good, but the ending was sort of expected (by ME, anyway!) "A Blade for the Teacher" was also pretty good, but one warrior per issue is enough! By that I, of course, mean Dax. His story, "The Witch," was the much better of the sword-and-sorcery stories. I always look forward to future issues because every story looks great so far!

GARY HAYDEN
S. Hackensack, New Jersey

WHAT-ME WORRY??

You're darn right—unless you readers get busy and send me your cards and letters!

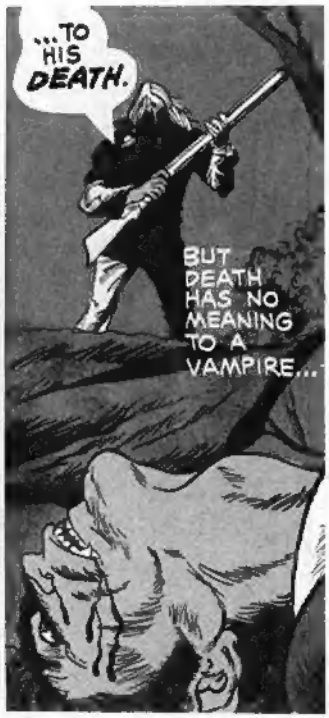
Address mail to:
DEAR COUSIN EERIE
c/o Warren Publishing
145 East 32nd Street
New York, N.Y. 10016

STORY AND ART: BILL DuBAY AND RICH BUCKLER

DONE!

THE FINAL DEED IS DONE. THE SLEEPLESS NIGHTS WILL END...

THE UNBEARABLE DAYS WILL BE NO MORE.
FOR I SWORE I WOULD NEVER REST UNTIL I HAVE SEEN DRACULA FALL...
CLICK!


...TO HIS DEATH.
BUT DEATH HAS NO MEANING TO A VAMPIRE...

...FOR HIM THERE CAN BE NO FINAL RELEASE.
DEATH IS CEASING TO EXIST! AND DRACULA STILL EXISTS, BALANCED PRECARIOUSLY ON THE SCALES OF CONCIOUSNESS...
...THOUGHTS REELING...
...THOUGHTS THAT CATAPULT HIM TO ANOTHER, EARLIER TIME...
WHEN HE HAD FACED ANOTHER HUNTER!

FLEE, VAMPIRE...
...BUT I WILL HUNT YOU TO THE VERY ENDS OF THIS ACCURSED FOREST...
...TO AVENGE MY SISTER'S DEATH!

THE HUNTER STALKS HIM, RELENTLESSLY. DRACULA IS WEAKENED FROM A WOUND IN HIS ARM, GUSHING OUT A TRAIL THAT HE KNOWS WILL GIVE HIM AWAY...

YOU ARE TRAPPED, COUNT.
THERE IS NOWHERE TO GO BUT THIS WAY ... RIGHT INTO MY SIGHTS...
...RIGHT INTO THE SILVER NITRATE SHELLS...
THAT WILL SEAR YOUR UNLIVING FLESH AND PUT AN END TO YOUR PITIFUL EXISTENCE!

COME OUT, VAMPIRE! I WANT TO SEE YOU SWEAT...
...SWEAT BLOOD...
...SWEAT FEAR UNTIL IT IS A STENCH IN YOUR OWN NOSTRILS!

CAN YOU HEAR ME, VAMPIRE?
CAN...?

BLAM

THE SKY HAS LIGHTENED, AS TWILIGHT NEARS, DRACULA HOVERS, IN BAT FORM...
...EVER SO WEAKLY...
...AND THEN...

WEAKENED FROM LOSS OF BLOOD...
...UNABLE TO SUSTAIN BAT-FORM...
...DRACULA FINDS HIMSELF PLUNGED INTO AN UNKNOWN REALM. HIS ARDUOUS FLIGHT HAS TAKEN HIM OUT OF DESTRUCTION'S DEADLY EMBRACE, FOR THIS, AT LEAST, HE IS GRATEFUL.

HE HAS LANDED IN FRONT OF A BROKEN-DOWN FARM-HOUSE...
...APPARENTLY ABANDONED...
DAYLIGHT APPROACHES.
THERE IS SHELTER AHEAD, BUT...
CAN I REACH IT...
IN TIME?!

I MUST TRY...
FOR HAVE I COME THUS FAR, ONLY TO PERISH?
...BUT...
...SO...
WEAK.

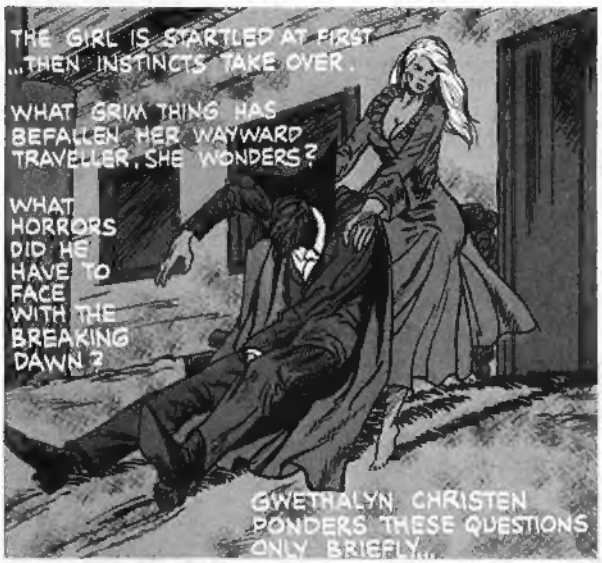
THE GIRL SEES ONLY A STRANGER...WOUNDED.
...IN NEED OF HELP.

SHE STOPS, HESITANT, FEELING HELPLESS HERSELF...
...WONDERING WHAT SHE CAN DO...

THEN SHE EXTENDS A WARM HAND, LENDING SUPPORT...
...MUST...
...GO...
INSIDE...

...MUST...
...THE SUN...

NO, IT CAN'T BE!
AARREE


THE GIRL IS STARTLED AT FIRST ...THEN INSTINCTS TAKE OVER.
WHAT GRIM THING HAS BEFALLEN HER WAYWARD TRAVELLER, SHE WONDERS?
WHAT HORRORS DID HE HAVE TO FACE WITH THE BREAKING DAWN?
GWETHALYN CHRISTEN PONDERS THESE QUESTIONS ONLY BRIEFLY...

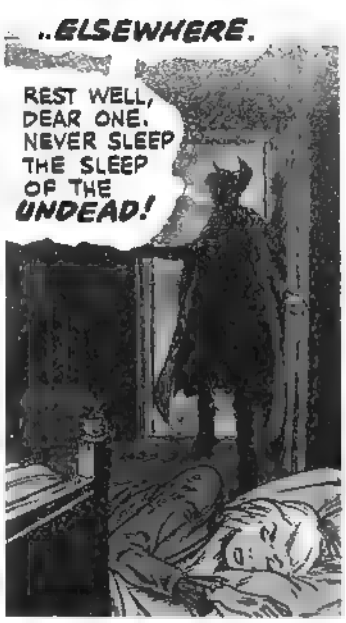
SHE IS MORE CONCERNED ABOUT HIS WELFARE THAN HIS HISTORY...
...AND BESIDES...
...SHE COULD NOT PUT THESE QUESTIONS TO WORDS...EVEN IF SHE WANTED TO...
...FOR SHE IS DEAF.

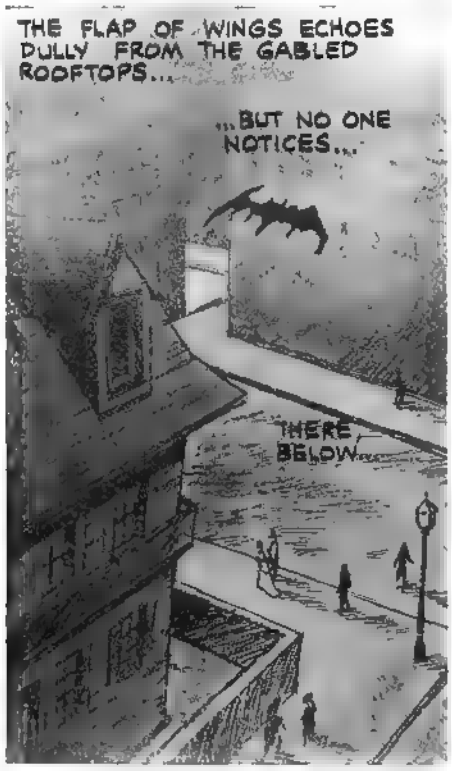
SHE CLOSES ALL THE WINDOWS INSTINCTIVELY SHUTTING OUT THE SUN'S DEADLY RAYS...
SHUNNING THE OUTSIDE WORLD...
THEY WILL NOT STEAL THIS STRANGER FROM HER...
SLAM!
NO...THE WORLD WOULD NOT SNATCH HIM AWAY
...LIKE IT DID HER HUSBAND ONLY WEEKS BEFORE
DRACULA KNOWS ONLY THAT HE NEEDS REST... TIME TO HEAL...
THEN
WHEN HE AWAKENS HE IS IN A DARK ROOM BEDRIDDEN.
GWETHALY IS FANNING OVER HIM LIKE A BUSTLING YOUNG WIFE. THE STRANGER'S PRESENCE HAS BROUGHT A NEW SENSE OF BELONGING...
...OF AGAIN, BEING USEFUL. SHE DOES NOT SEEM AWARE THAT HE IS A VAMPIRE...
...OR IF SHE KNOWS, SHE DOES NOT ADMIT IT TO HERSELF... FOR IT MIGHT SPOIL HER ILLUSION.
TO DRACULA, SHE IS JUST ANOTHER FOOL, YOUNG AND VIBRANT... HER EVERY MOVEMENT STIRRING THE THIRST FOR BLOOD WITHIN HIM.
HE KNOWS IT IS NO WAY TO REPAY HER KINDNESS, BUT STILL THERE IS THE NEED...
...THE BURNING, EVER GROWING NEED...
...AND FOR ONE TENSE MOMENT IT THREATENS TO CONSUME HIM, AS HIS TEETH ARE BARED, READY TO SINK INTO THE SOFT FLESH...
NO! I... I CANNOT...!

IN THE DAYS THAT FOLLOW, GWETHALYN IS HAPPIER THAN SHE HAS BEEN IN MONTHS...

DRACULA WONDERS... WHY HASN'T THE WOMAN RECOILED FROM HIS TOUCH... SHOWN FEAR AND DISGUST AS ALL MORTAL MEN DO.
IS SHE BLIND AS WELL AS DEAF? NO, HE KNOWS, SHE IS NOT BLIND.

THEN WHAT IS IT THAT ALLOWS HER PEACE AND CONTENTMENT WHILE A VAMPIRE
I CANNOT BEAR THE NEED ANY LONGER...
I MUST CLAIM MY PREY...


..ELSEWHERE.
REST WELL, DEAR ONE. NEVER SLEEP THE SLEEP OF THE UNDEAD!


THE FLAP OF WINGS ECHOES DULLY FROM THE GABLED ROOFTOPS...
...BUT NO ONE NOTICES...
THERE BELOW...

...THIS TIME, A STREETWALKER WHO HAS TAKEN HER LAST STEPS DOWN HER LAST LONELY STREET... JUST ANOTHER WHORE.
NO ONE WILL MOURN HER DEATH. NO ONE WILL MISS HER...
NO ONE WILL CARE...

HE KNOWS THEY WILL FIND HER CRUMPLED BODY IN THE MORNING, DRAINED OF BLOOD...
...AND PERHAPS THE POLICE WILL BE ON GUARD NEXT TIME...
...BUT FOR NOW HIS LUST FOR BLOOD IS SATED.
HE RETURNS, HIS STRENGTH RENEWED, TO THE OLD, NOW FAMILIAR FARM HOUSE...

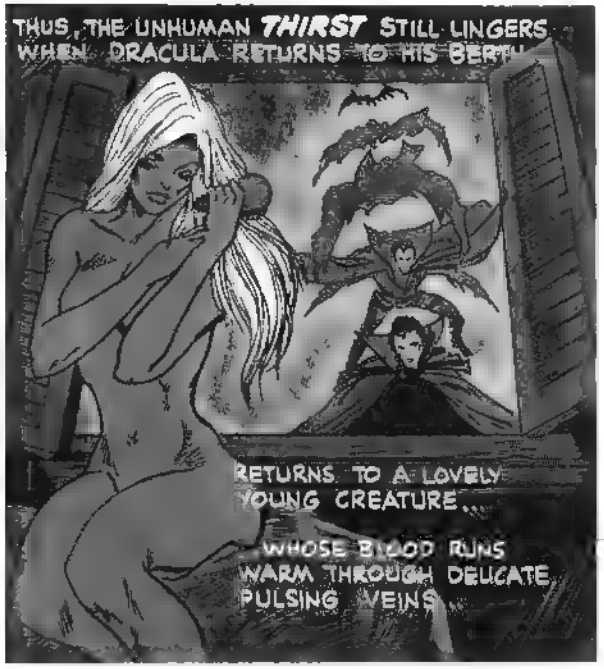
HE ALIGHTS SWIFTLY, SILENTLY...
HE IS ONE WITH THE NIGHT... FURTIVELY RETURNING TO HIS TEMPORARY REFUGE...
THE DOOR CREAKS OPEN, BUT HIS PRESENCE GOES UNANNOUNCED...
...ONLY SILENCE GREETS HIS LONELY NIGHT FIGURE.
SHE IS DEAF AND MUTE...
YET STILL SHE STIRS MY DAMNABLE SOULS.
WHAT POWER DOES SHE HOLD OVER ME?
THE DAY FOLLOWING THE GIRL IS STRANGELY ALOOF... AS IF SOME NEWLY WROUGHT EMOTION HAS INCENSED HER.
YOU SEEM SAD, MY DEAR.
COULD IT BE YOU SENSE THAT I MUST SOON DEPART?
BUT NO. MY WORDS ARE LOST. IF I COULD ONLY EXPRESS HOW I FEEL...
DRACULA IS TAKEN ABACK BY THE GIRL'S SUDDEN RUSH OF AFFECTION. HE DOES NOT KNOW THIS WOMAN ...WHO IS SO WARM AND ALIVE.
HE KNOWS NOTHING OF HER PAST... CAN ONLY GUESS OF THESE THINGS.
HE WOULD NEVER KNOW OF HER CRUEL HUSBAND... WHO MIGHT HAVE LOVED HER ONCE... BUT THAT LOVE TURNED TO PITY, AND THEN RESENTMENT AT HER ONLY FLAW.
NOW THE BEATING ED, THE CRUELTY WAS CON THIS STRANGER NOW HELD A NEW FASCINATION...
HE LET HER CARE FOR HIM... HEAL HIM...
NOW PERHAPS... COULD HE LET HER LOVE HIM?
ON THIS COLD, DREARY NIGHT THE PRINCE OF DARKNESS TASTES LOVE ONCE AGAIN.
...BUT IT WAS NOT THE SAME LOVE HE KNEW WHEN HE WAS ALIVE.
THIS LOVE IT IS CURSED.
HER BEAUTY WILL NOT LAST...
HOW LONG BEFORE IT WITHERS?
HOW LONG BEFORE HER LOVE FOR ME WITHERS AND DIES ALSO...
WHEN SHE COMES TO THE DAY SHE MUST FACE THE INEVITABLE TRUTH...?
I AM A VAMPIRE. I AM DEAD!

DAYS AND NIGHTS STRETCH TO WEEKS, AND EACH EVE BRINGS ON THE RELENTLESS THIRST FOR BLOOD.
IT IS BECOMING HARDER TO SEARCH FOR PREY, FOR HIS THOUGHTS ARE TROUBLED... AND THE CITY'S PATRONS HAVE GROWN MORE CAUTIOUS...

...SO HE

...AND THE BLOODY RITUAL RUNS ITS COURSE...

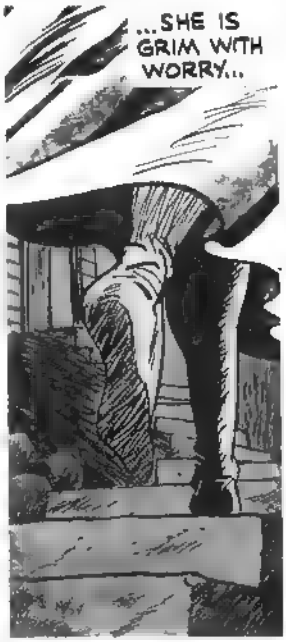
...BUT THIS TIME, WITH A DIFFERENCE!
THE POLICE!
THEY ARE MAKING IT INCREASINGLY DIFFICULT - AND EACH NIGHT MY BLOOD FEAST BECOME SHORTER...LESS SATISFYING!


THUS, THE UNHUMAN THIRST STILL LINGERS WHEN DRACULA RETURNS TO HIS BERTH...
RETURNS TO A LOVELY YOUNG CREATURE...
WHOSE BLOOD RUNS WARM THROUGH DELICATE PULSING VEINS...

SO LOVELY AND TANTALIZING THAT DRACULA IS MOVED TO INDECISION.
IF I GO IN THERE, PERHAPS THIS TIME I WILL NOT HOLD BACK!
DO I DARE GAMBLE THE LIFE OF ONE SO DEAR TO ME...?

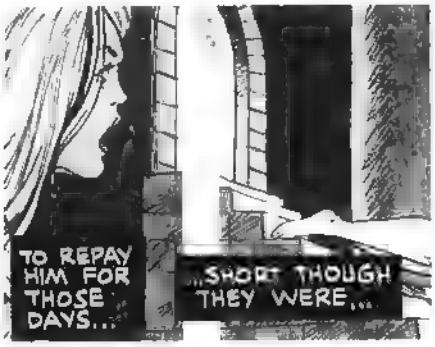
NO!
I MUST LEAVE... NOW, BEFORE THE THIRST BECOMES TOO MUCH FOR ME, BEFORE IT IS TOO LATE!

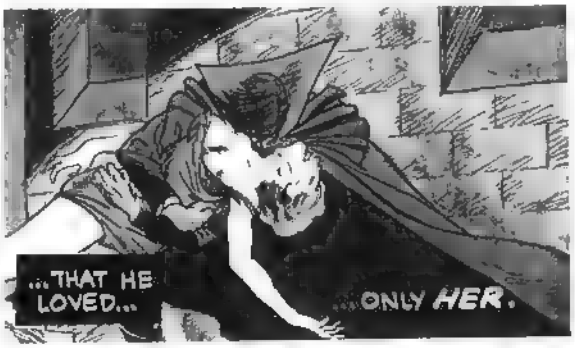
MANY MONTHS PASS...
AND A FRAGILE FEMALE VISITOR CLIMBS THE CRUDE STONE STAIRS THAT LEAD TO CASTLE DRACULA!


GWENTHALYN STUMBLES OVER LOOSE ROCK, SWAYING EVER SO SLIGHTLY AS SHE WALKS...
...SHE IS GRIM WITH WORRY...

...NOT TROUBLED BY HER JOURNEY, WHICH WAS LONG AND TEDIOUS, OR WORRYING OVER THE WARNINGS OF VILLAGERS NOT TO VENTURE TO THE VAMPIRES CASTLE... SHE COULD NOT HEAR THEIR WARNING CRIES ANYWAY...
...AND WOULDN'T BELIEVE THEM IF SHE COULD.
HER CONSTERNATION IS OF ANOTHER SOURCE, ONE

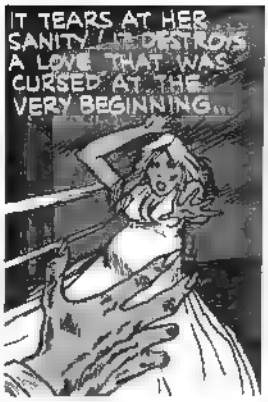
...HERE, IN HER LOVER'S CASTLE-ABODE... WHOSE LOCATION SHE READ FROM THE SCRIBBLED NOTE OF A KINDLY FORTUNE TELLER...
HERE SHE WOULD FIND HIM WAITING...
...AND HOPEFULLY, STILL WANTING HER FOR HE HAD BEEN KIND. SHE WANTED TO REPAY THAT

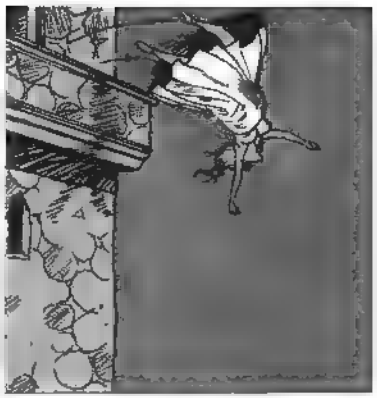

TO REPAY HIM FOR THOSE DAYS...
...SHORT THOUGH THEY WERE...

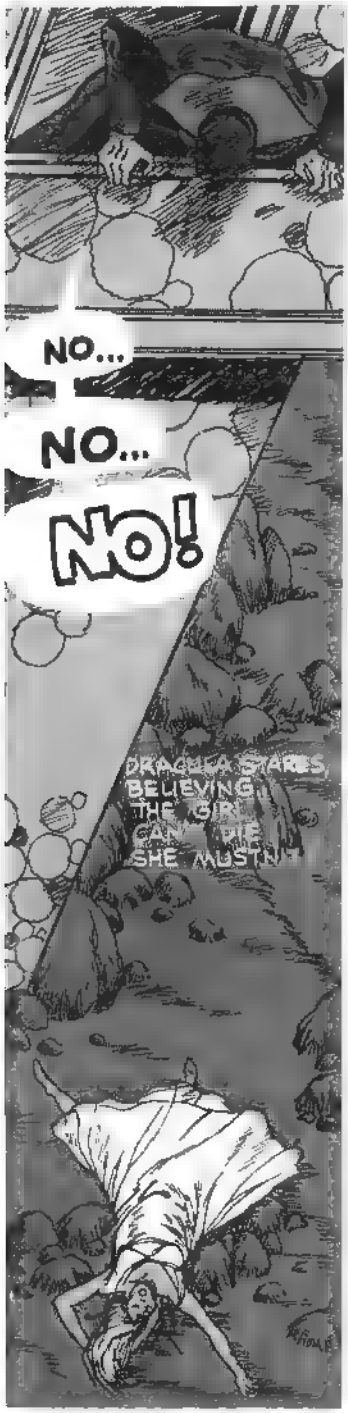

...THAT HE LOVED...
...ONLY HER.

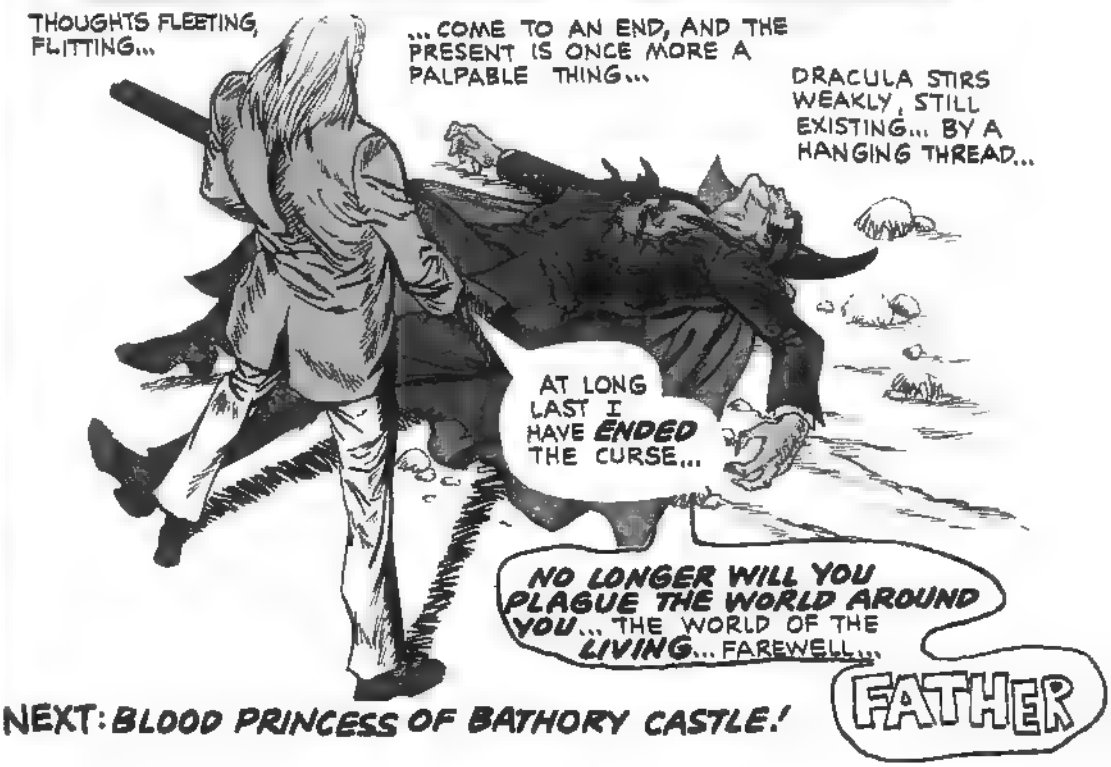
WHO DARES DISTURB THE DOMAIN OF THE DARK...
...PRINCE.
SHAME TURNS HIS FACE LIVID...
GUILT AND REMORSE ARE STAMPED PERMANENTLY IN HIS EYES...

NO!
IT'S NOT WHAT YOU THINK.
YOU SEE,
I CAN'T HELP WHAT I AM! I...









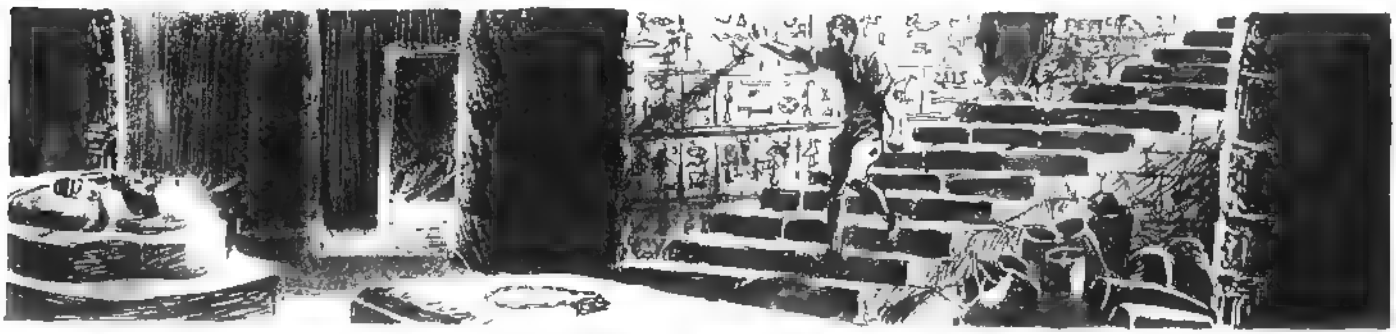
NEXT: *BLOOD PRINCESS OF BATHORY CASTLE!*

PROLOGUE

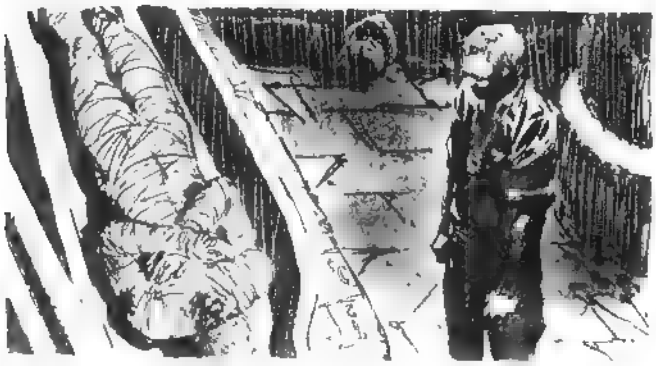
SHOCK? NO, IT ISN'T EXACTLY SHOCK YOU FEEL WHEN YOU COME FACE TO FACE WITH SOMETHING YOU'VE SECRETLY SUSPECTED FOR SOME TIME -- IS IT, MICHAEL HARDING? BUT IT'S SOMETHING AKIN TO SHOCK...

...AND IT'S SOMETHING THAT GROWS INTO RAGE... PULSE-POUNDING, TEMPLE-THROBBING, BURNING, SEARING ANGER...

YOU WERE ONCE A GENTLE MAN, MICHAEL HARDING, BUT NOW YOU NEITHER FEEL THE HEAT OF THE EGYPTIAN SUN NOR HEAR THE SAND CRUNCHING AND SHIFTING BENEATH YOUR FEET...



MONO-MANIA -- YOUR ENTIRE BEING CONSUMED BY BUT ONE DESIRE -- TO ENACT RETRIBUTION! YOUR WIFE AND THE MAN YOU ONCE CONSIDERED YOUR BEST FRIEND -- THE PAIN, THE HURT THEY HAVE CAUSED YOU, WILL PALE CONSIDERABLY WHEN COMPARED TO WHAT YOU WILL SOON GIVE THEM...



YOU PLACE THE AMULET ABOUT YOUR NECK ... AND READ ALOUD THE WORDS ON THE TOMB WALL. DAYS AGO, YOU SCOFFED WHEN YOU LEARNED OF THE AMULET'S SUPPOSED POWER. BUT DAYS CAN BE A LIFETIME!

NOW, YOU ARE A DIFFERENT MAN. NOW, YOU WANT IT TO WORK. YOU NEED IT TO WORK. NOW, YOU BELIEVE. AND MORE. YOU FEEL YOUR THOUGHTS BEING LIFTED -- UP INTO ANOTHER PLANE -- AND YOU ***KNOW!*** IT HAS BEGUN...

STORY: STEVE SKEATES / ART: JAIME BROCAL

AND, IN THE LAST FEW SECONDS, A WAVE OF SADNESS, A WAVE OF FRUSTRATION. CRASH-POUNDS OVER THE OLD MAN WHO TRIED TO STOP YOU FROM REACHING THE TOMB... WHO INSTRUCTED THE NATIVE EGYPTIANS TO THROW OIL AND TORCHES AT YOU, AND SET YOU ABLAZE...

THIS MAN HAS LOST A LOT THIS DAY. HE LOST HIS DAUGHTER. AND NOW HE IS AFRAID HE WILL LOSE THE MAN HE CONSIDERS "HIS SON..."

HE IS UNAWARE THAT ***YOU*** ARE MICHAEL... THAT ***YOU*** KILLED HIS DAUGHTER, AS WELL AS HER LOVER... THAT HIS SON-IN-LAW'S BRAIN NOW RESIDES IN THIS FANTASTICALLY POWERFUL INSTRUMENT OF "JUST VENGEANCE!"...

HE IS THINKING OF YOU AS YOU WERE THREE DAYS AGO, WHEN THE FOUR OF YOU ARRIVED...TO BEGIN THE SCIENTIFIC INVESTIGATION OF THIS RECENTLY UNCOVERED TOMB...

MICHAEL--RAYMOND-- SET THE TENT UP ***OVER THERE!***

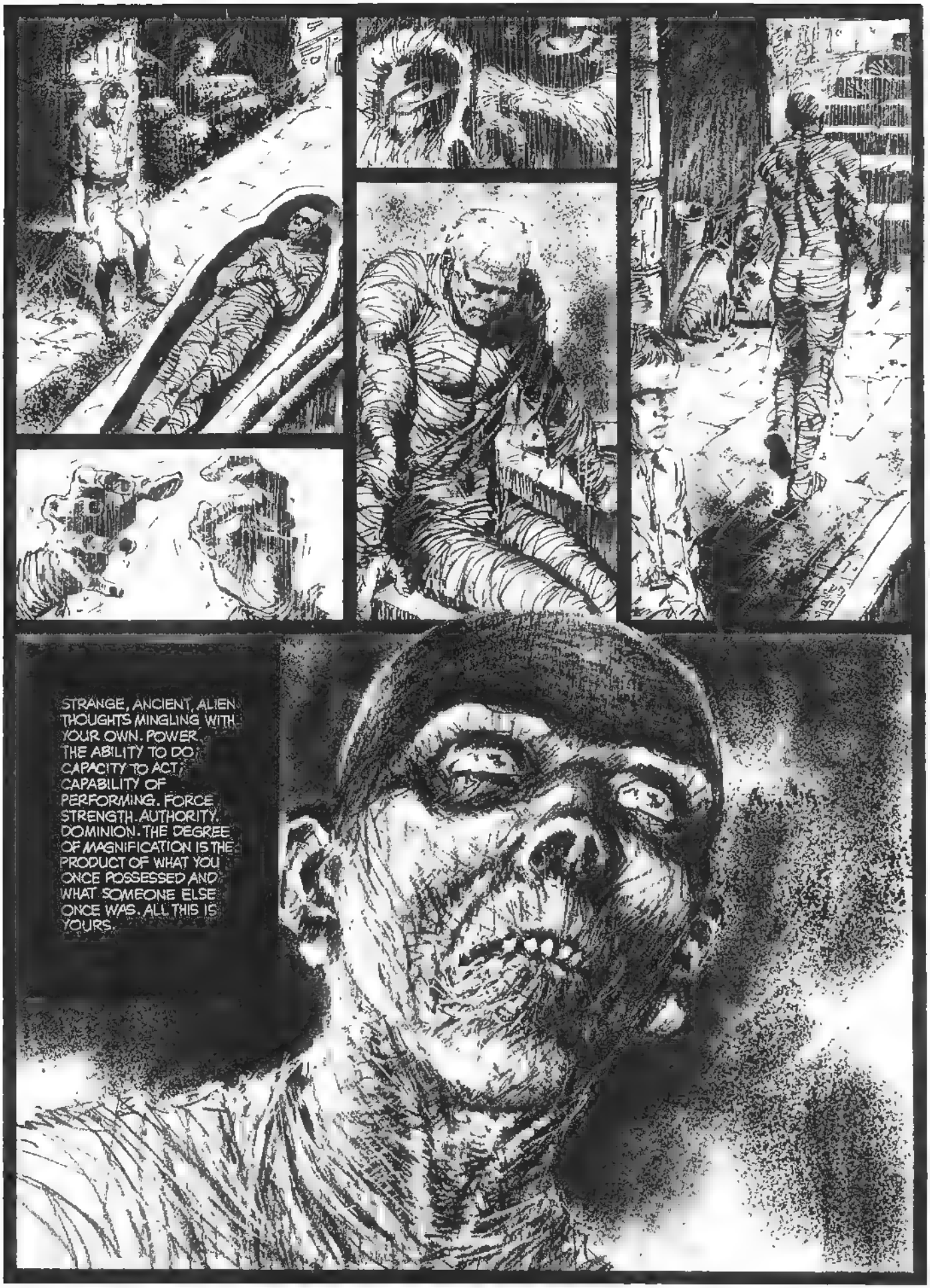
I'D ***HELP***, BOYS, BUT MY ***CURIOSITY*** HAS GOTTEN THE BEST OF ME! I'M GOING TO HAVE A LOOK AT THE TOMB ***RIGHT NOW!*** BESIDES, ***OLD AGE*** ALLOWS ME TO BACK OUT ON PHYSICAL LABOR!

YOU MAY ***JOIN*** ME, MARIE, IF YOU WISH!

WHATEVER YOU SAY, FATHER!

DEDICATION -- WORKING HARD THOUGH ONE IS WORKING IN A FURNACE. REMOVING AGE-OLD DUST, SURROUNDED CONTINUALLY BY THE STENCH OF DEATH AND DECAY. STUDYING PICTURES THAT ARE WORDS. AND SENTENCES AND PARAGRAPHS TRANSLATING...
...AND DISCOVERING...
WHEW! ACCORDING TO THIS, THERE IS A WAY TO USE THIS AMULET TO TRASFER ONE'S MIND INTO THIS MUMMY'S BODY... INTO ANY MUMMYS BODY!
A TOTALLY PREPOSTEROUS IDEA! BUT INTERESTING! NEVER KNEW THE ANCIENT EGYPTIANS WENT IN FOR SUCH WILD MYSTICAL CONCEPTS!
BOREDOM -- A WOMAN... NO A SPOILED CHILD... WHO HAD COME ALONG FOR EXCITEMENT AND FOUND NONE...
ALL'S YOU DO IS SLEEP AND WORK IN THAT DISGUSTING TOMB! YOU NEVER SPEND ANY TIME WITH ME! I'M SURPRISED YOU DON'T HAVE YOUR MEALS IN THERE!
RAYMOND DOESN'T WORK AS HARD AS YOU! EVEN FATHER DOESN'T!
NOW, WAIT A MINUTE, DEAR...
BORED OF THE HEAT... BORED OF SAND IN HER NOSTRILS... SAND IN HER HAIR...
I WARNED YOU BEFORE YOU DECIDED TO COME ALONG! THIS IS WHY I'M HERE --TO WORK!
AND I'LL THANK YOU TO LEAVE RAYMOND OUT OF THIS! PLEASE!
BOREDOM THAT GIVES BIRTH TO VICIOUS ANGER AT ANY OPPORTUNITY...
HEY! WHAT ARE YOU DOING IN HERE!
YOU FILTHY NATIVES AREN'T SUPPOSED TO--
MY WRIST-WATCH!
WHY, YOU DIRTY LITTLE THIEF! I'M GOING TO BEAT YOU WITHIN AN INCH OF YOUR SLIMY, BACKWARDS LIFE!
MARIE! STOP!

DON'T LET YOUR ANGER RUN AWAY WITH YOU! YOU STRIKE THAT GIRL AND YOU'LL TURN ALL THE NATIVES AGAINST US!
THEY'LL DRIVE US OUT! AND THAT WOULD RUIN EVERYTHING FOR YOUR FATHER!
FATHER!
IT'S NOT FATHER YOU'RE CONCERNED ABOUT IT'S YOURSELF!
YOU'RE THE ONE WHO'S IN LOVE WITH THE PAST! NOT FATHER!
YOU LOVE THE PAST AND THAT STINKING TOMB EVEN MORE THAN YOU LOVE ME!
AND, AS THE DAYS PASSED, HER ANGER GREW MORE HEATED. THE ARGUMENTS GREW MORE FREQUENT... AND THE SEEDS OF SUSPICION WERE PLANTED... AND THEN THE SUSPICION CONFIRMED...
SHE TOLD ME WHEN I FIRST INTRODUCED THEM--SHE DIDN'T LIKE RAYMOND.' SHE DOESN'T LIKE HIM.' SHE'S ONLY DOING THIS BECAUSE SHE'S A SPOILED, SELF-CENTERED LITTLE BRAT!
AND HIM... HIM...
THE TRANSFERENCE... AND WITH IT, A GIDDY FEELING OF POWER, OF SELF-RIGHTEOUSNESS, OF BEING A GOD...


STRANGE, ANCIENT, ALIEN THOUGHTS MINGLING WITH YOUR OWN. POWER. THE ABILITY TO DO; CAPACITY TO ACT; CAPABILITY OF PERFORMING. FORCE. STRENGTH. AUTHORITY. DOMINION. THE DEGREE OF MAGNIFICATION IS THE PRODUCT OF WHAT YOU ONCE POSSESSED AND WHAT SOMEONE ELSE ONCE WAS. ALL THIS IS YOURS.

THOFR!
YOU HAD DONE WHAT YOU HAD A RIGHT TO DO... WHAT ANY BEING OF SUPREME POWER HAS THE RIGHT TO DO. THE MEEK, GENTLE SCIENTIST WAS GONE. YOU WERE A NEW MAN NOW, AND YOU HAD KILLED!

AND YOU FEEL GOOD ABOUT IT EVEN ***NOW***, AS THE FLAMES CRACKLE ABOUT YOU,...EVEN NOW AS YOU ENTER THE TOMB, FORCING THIS CUMBERSOME BODY TO MOVE AS QUICKLY AS POSSIBLE... THE SOONER TO END THE SEARING PAIN...

YOU ***NEED*** THE AMULET. IT MUST BE ABOUT THE BODY IF THE TRANSFERENCE IS TO BE MADE.' ***SEARCH,*** MICHAEL HARDING, ***SEARCH!***

FIND IT.' IT IS YOUR MEANS OF ***ESCAPE!*** THE PAIN IS ***UNBEARABLE*** NOW.' SO ***SCREAM***-- SCREAM INSIDE YOUR MIND... BUT CONTINUE TO ***SEARCH.' SEARCH!***

AND KNOW THAT IF YOU DO NOT FIND IT, YOU WILL DIE IN THIS PAIN. LISTEN, MICHAEL HARDING -- LISTEN AS YOU SEARCH, TO THE SCREAMS OF THE OTHER PART OF YOUR MIND, THE ANCIENT PART, THE PART THAT KNOWS THAT IF YOU DIE IN THE PAIN, THE PAIN WILL LINGER FOR ALL ETERNITY!

YOU MUST GET HELP! LOOK OUT AT YOUR SUBJECTS! THEY WILL SERVE YOU! SUBJECTS? NO! THEY ARE SIMPLY THE OTHERS OF THE EXPEDITION!

THE GIRL! SHE'S GOT IT! I'VE--

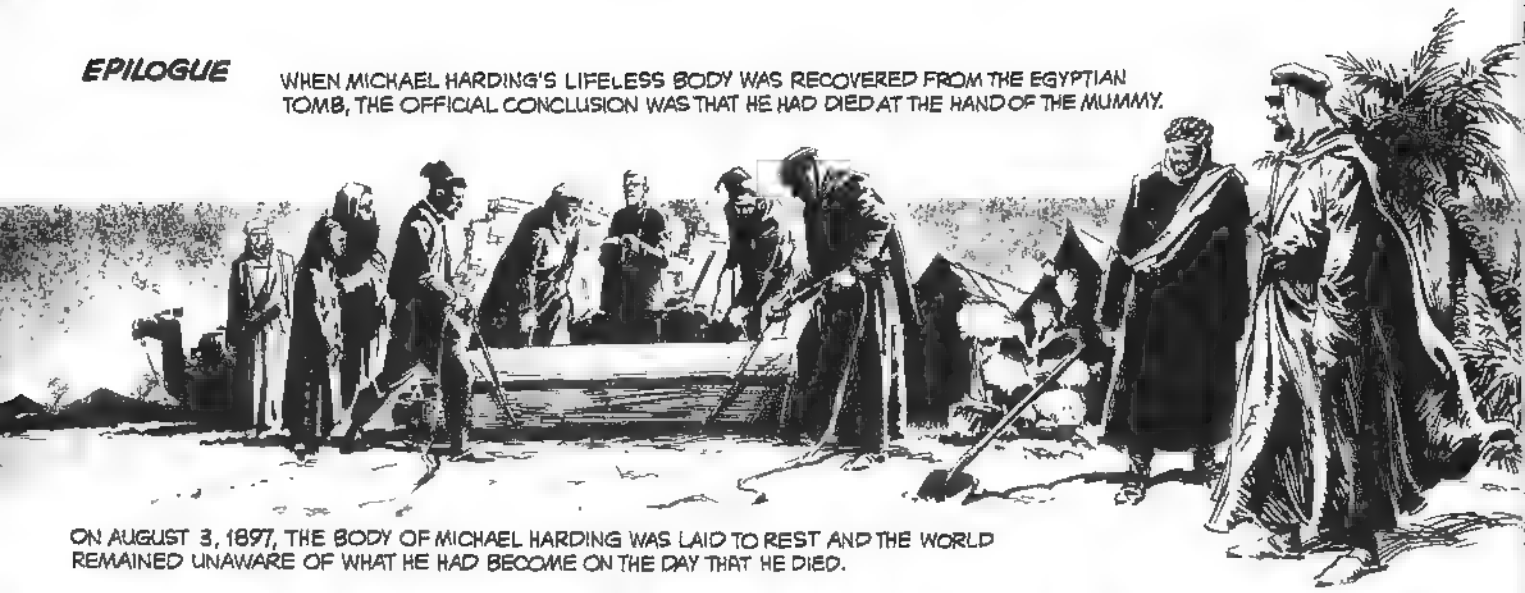
AAAIIIEEE! THE PAIN!

IGNORE THE PAIN! GO TO HER! YOU CAN NO LONGER STAND! YOUR LEGS ARE NEARLY EATEN AWAY! SO CRAWL! CRAWL!

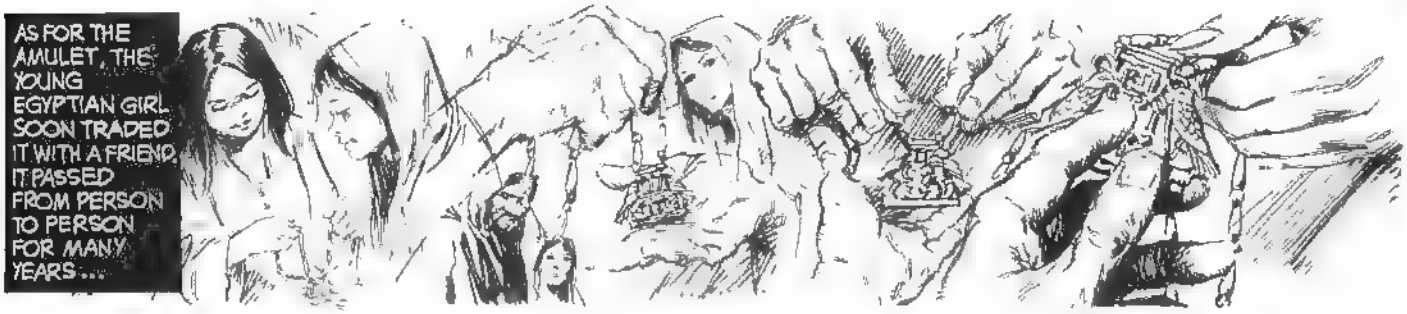
BUT YOU CAN'T MAKE IT, CAN YOU? YOU JUST CAN'T MAKE IT!

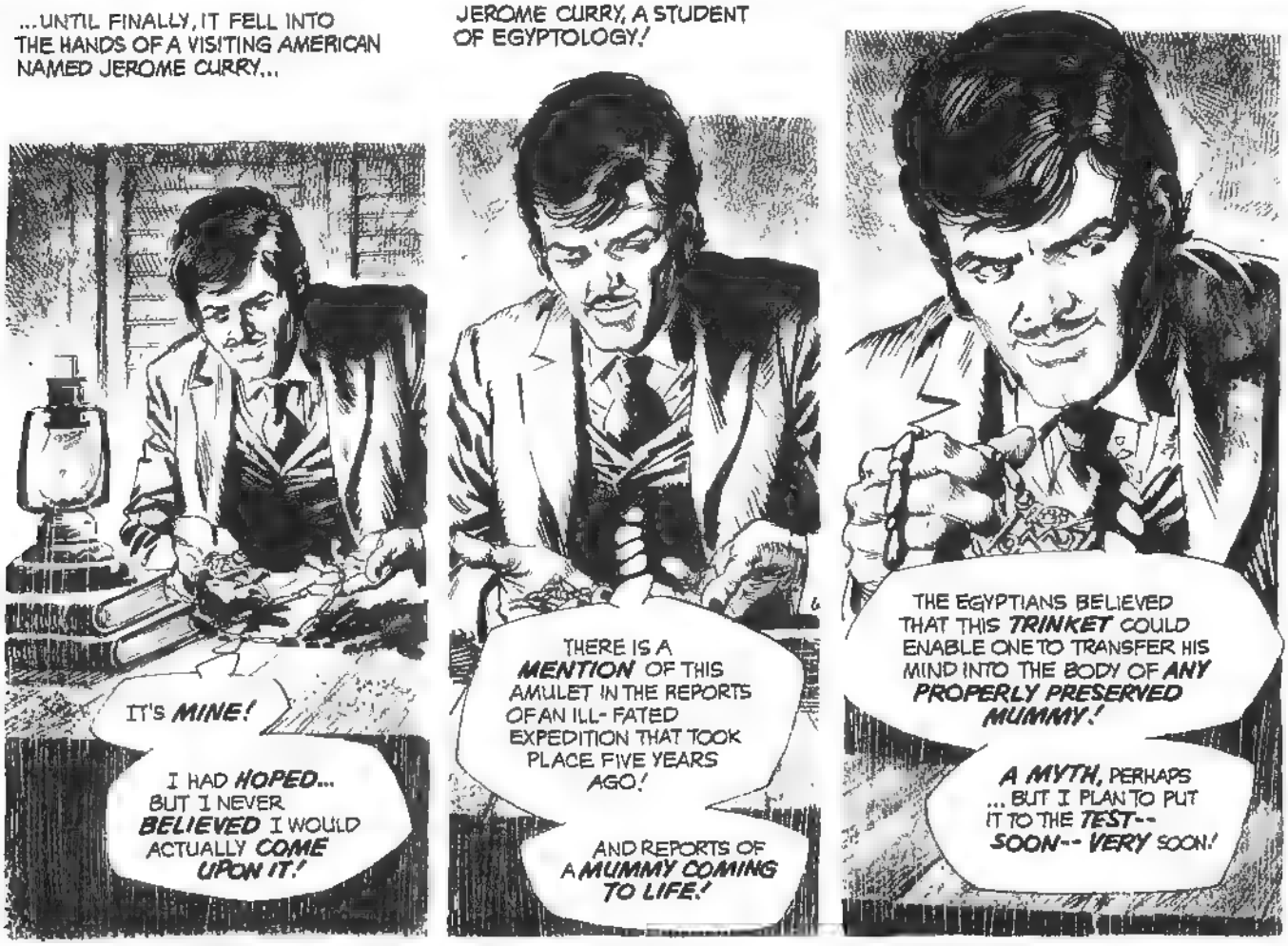
EPILOGUE

WHEN MICHAEL HARDING'S LIFELESS BODY WAS RECOVERED FROM THE EGYPTIAN TOMB, THE OFFICIAL CONCLUSION WAS THAT HE HAD DIED AT THE HAND OF THE MUMMY.



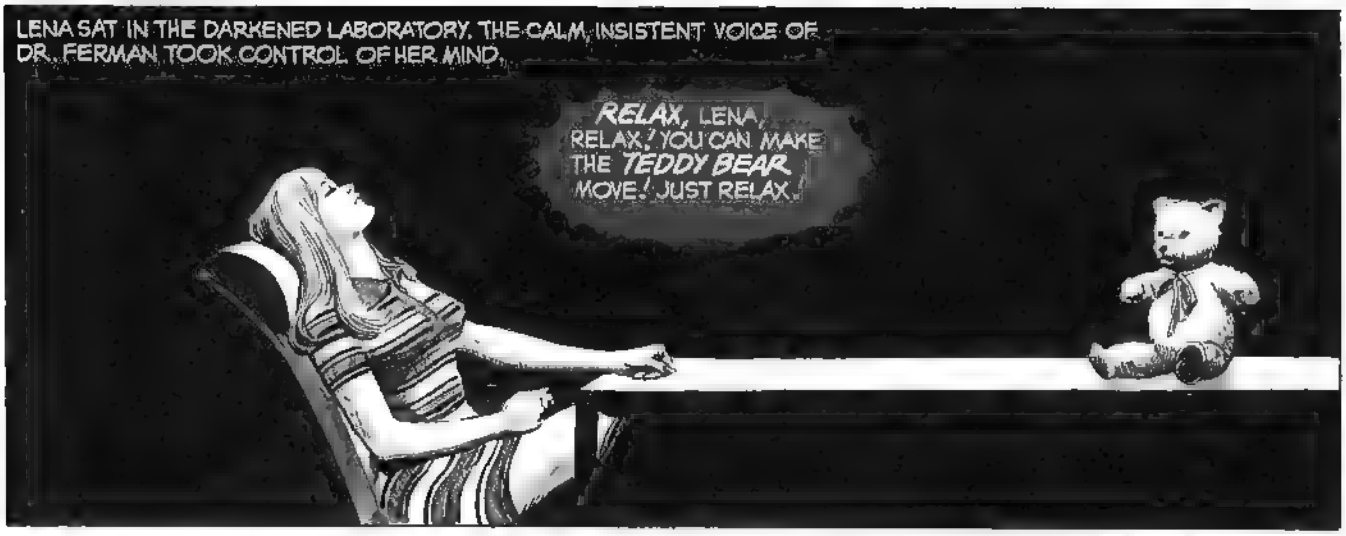
ON AUGUST 3, 1897, THE BODY OF MICHAEL HARDING WAS LAID TO REST AND THE WORLD REMAINED UNAWARE OF WHAT HE HAD BECOME ON THE DAY THAT HE DIED.

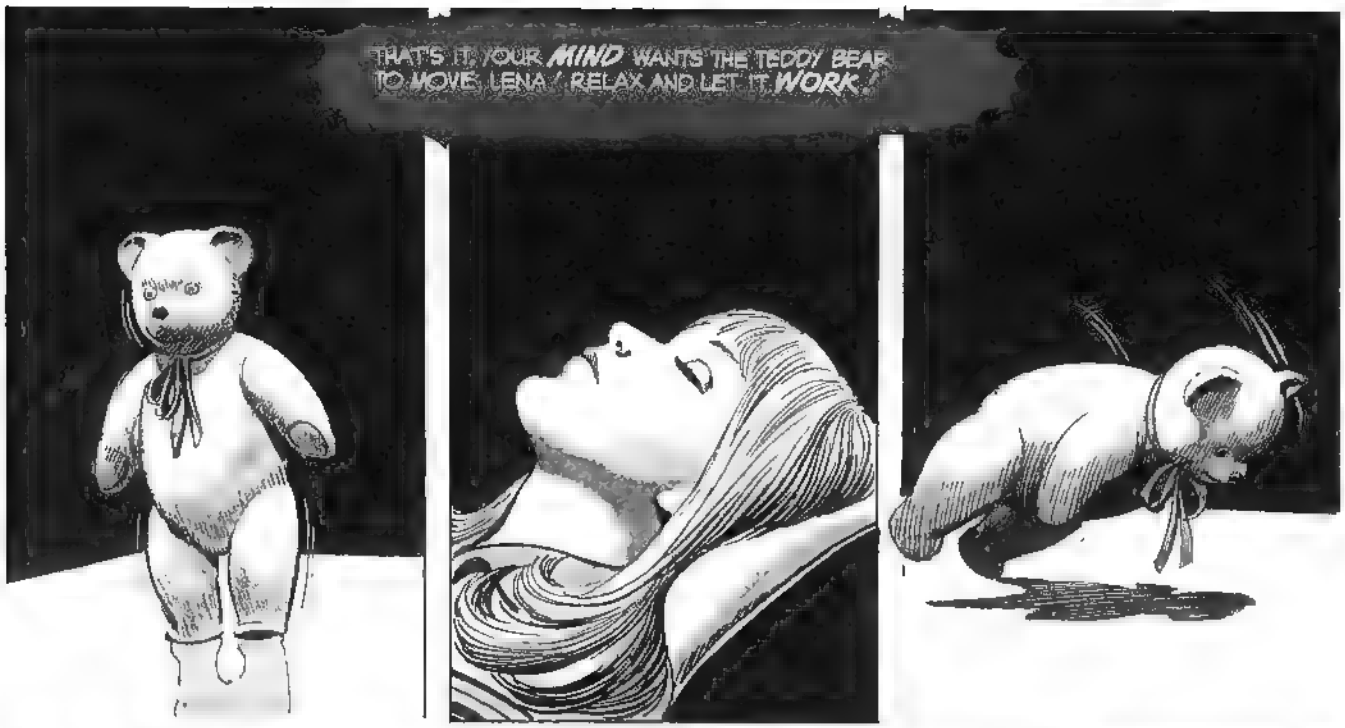




NEXT ISSUE: THE MUMMY WALKS AGAIN, AND CAUSES "THE DEATH OF A FRIEND!"

PROLOGUE


LENA SAT IN THE DARKENED LABORATORY. THE CALM, INSISTENT VOICE OF DR. FERMAN TOOK CONTROL OF HER MIND.
RELAX, LENA, RELAX! YOU CAN MAKE THE TEDDY BEAR MOVE! JUST RELAX!


THAT'S IT. YOUR MIND WANTS THE TEDDY BEAR TO MOVE, LENA! RELAX AND LET IT WORK!

TEDDY IS YOUR FRIEND, LENA. THE FRIEND YOU PLAYED WITH AS A LITTLE GIRL! HE'S COMING TOWARD YOU! YOU WANT HIM TO COME CLOSER!

STORY: JACK BUTTERWORTH / ART: MARTIN SALVADOR

I DIDN'T KNOW I WAS DOING IT... I'M SORRY I GAVE YOU SO MUCH TROUBLE BEFORE... I WAS AFRAID
SOUNDS LIKE YOU'RE STILL A LITTLE WOOZY FROM THAT TRANQUILIZER WE GAVE YOU BEFORE THE EXPERIMENT.
WHAT DO YOU SAY YOU LET HARRY TAKE YOU HOME?

I AM TIRED. GOOD OLD TEDDY. HE WAS MY FIRST LOVE, YOU KNOW.

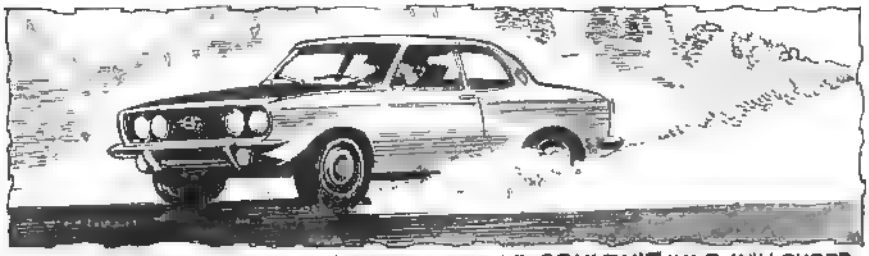
TAKE GOOD CARE OF HER, HARRY! SHE'S BEEN A GREAT HELP TO US! BRING HER TO THE LAB TOMORROW AND I'LL HAVE THE FILMS OF OUR EXPERIMENT READY!
GOOD NIGHT!

SOMETHING BOTHERING YOU, LENA?
NO, HARRY... I WAS JUST THINKING... I'VE BEEN SO ALONE THESE PAST FEW YEARS, AND NOW WITH YOU AND DR. FERMAN, I HAVE FRIENDS AGAIN!

HARRY! STOP THE CAR!

LENA'S *SCREAM* FADED INTO THE *SQUEAL* OF PROTESTING TIRES AS HARRY FOUGHT TO KEEP HIS CAR ON THE ROAD.

"*GEORGE* AND I WENT TOGETHER ALL THROUGH *HIGH SCHOOL!* THEN I WENT AWAY TO *COLLEGE*, AND I *DIDN'T* SEE HIM UNTIL I CAME BACK FOR *CHRISTMAS VACATION!* I MISSED HIM SO MUCH! WE WROTE TO EACH OTHER EVERY DAY!"



"THE FIRST NIGHT WE WENT OUT, GEORGE SAID HE *COULDN'T* WAIT ANY LONGER AND HE ASKED ME TO *MARRY* HIM! I WAS THRILLED, AND I THREW MY *ARMS* AROUND HIM!"

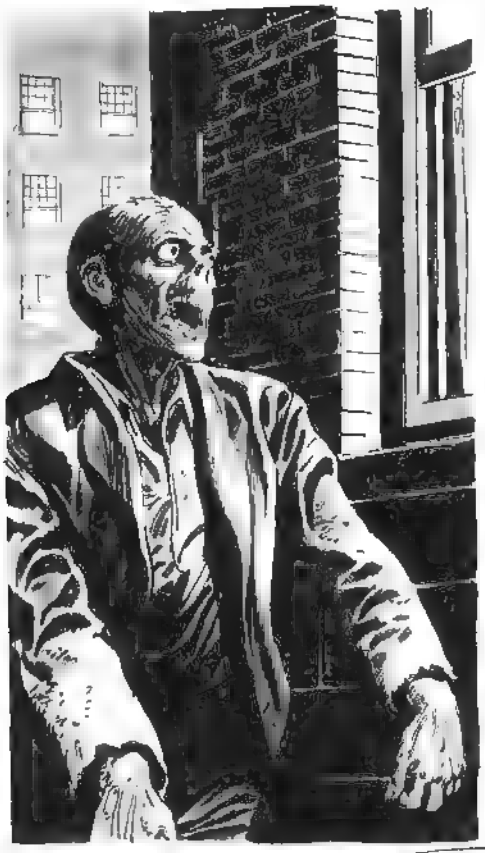
"AND THEN...THEN GEORGE *LOST CONTROL* OF THE CAR!"

"I WAS THROWN *CLEAR*, BUT GEORGE WASN'T. THEY SAID HE *DIED* INSTANTLY, *BEFORE* THE FLAMES REACHED HIM."

AS LENA SPOKE, AN UNCONSCIOUS *IMPULSE* TRIGGERED HER MIND AND SENT IT *REACHING, OUT OF CONTROL, FARTHER* THAN IT EVER HAD BEFORE!

YOU'VE GOT TO FORGET GEORGE! HE'S BEEN DEAD ALMOST A YEAR! YOU'VE GOT OTHER THINGS IN YOUR LIFE NOW, LIKE YOUR POWER!

I DON'T KNOW ANYTHING ABOUT MY POWER, HARRY! I CAN'T CONTROL IT! THINGS I LIKE JUST COME TO ME WHEN I THINK OF THEM!



THAT'S WHY I WAS SO AFRAID OF THE EXPERIMENTS. IF I CAN'T CONTROL MYSELF.. GOD KNOWS WHAT COULD HAPPEN?
DON'T WORRY, LENA!
HUH--- DID YOU HEAR SOMETHING...?

OH MY GOD--NO!!
NO!! IT'S GEORGE... GOD NO... IT'S GEORGE...

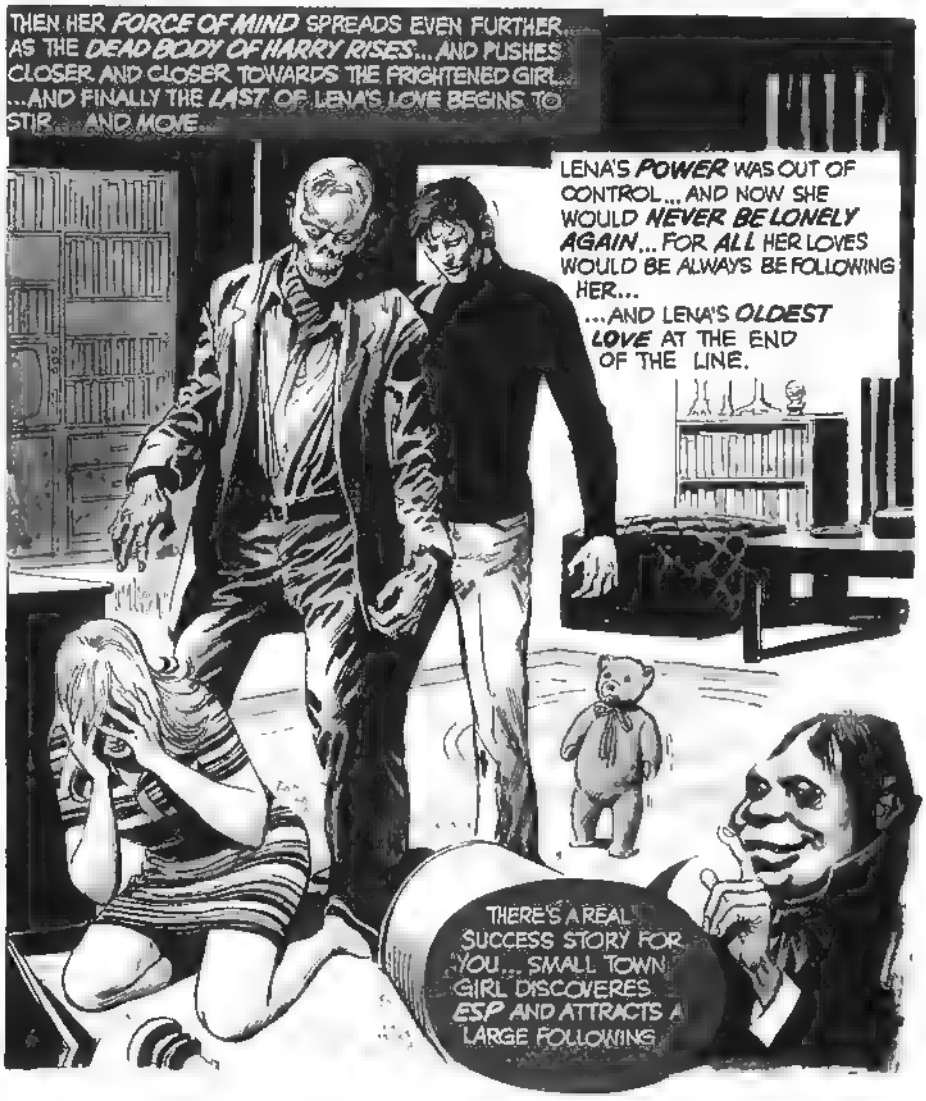
NO! NO! DEAR GOD, MAKE IT GO AWAY! YAGGHHH!!!!

THE BODY MOVES... SLITHERS ACROSS THE WOODEN FLOORBOARDS TOWARDS HARRY... RAISES ITS DEAD EYES, AND STARES OUT WITH VENGEFUL JEALOUSY...
NOOOO!!! STOP IT... PLEASE... STOP IT!!
YOUR DOING IT, LENA... YOUR ESP POWERS BROUGHT HIM TO US... ORDER HIM AWAY... FOR GOD'S SAKE... GET HIM AWAY!!

...THIS MAN PREVENTS HIM FROM GOING TO HIS LOVE... THE ONE WHO CALLED HIM BACK FROM THE GRAVE... HE MUST KILL THIS ONE... KILL HIM AND THEN CLAIM HIS PRIZE...
I CAN'T... I CAN'T... GOD HELP ME... BUT I CAN'T CONTROL IT.

I AM YOURS NOW, LENA... I AM YOURS...
NOOO!!!

THE THING CRAWLS CLOSER... LENA IS HIS NOW... AS SHE WAS ALWAYS MEANT TO BE...
YOU CALLED ME BACK, LENA... YOU RAISED ME FROM THE DEAD... I AM YOURS... I AM YOURS...
YAAGGHHH!!


THEN HER FORCE OF MIND SPREADS EVEN FURTHER... AS THE DEAD BODY OF HARRY RISES... AND PUSHES CLOSER AND CLOSER TOWARDS THE FRIGHTENED GIRL... ...AND FINALLY THE LAST OF LENA'S LOVE BEGINS TO STIR... AND MOVE...
LENA'S POWER WAS OUT OF CONTROL... AND NOW SHE WOULD NEVER BE LONELY AGAIN... FOR ALL HER LOVES WOULD BE ALWAYS BE FOLLOWING HER... ...AND LENA'S OLDEST LOVE AT THE END OF THE LINE.
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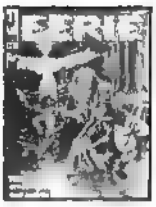
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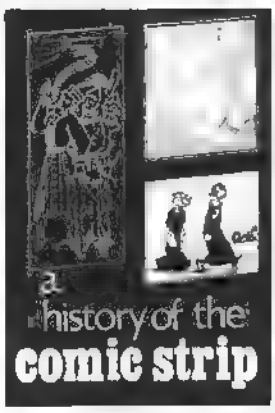

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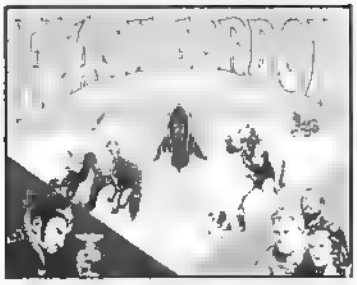

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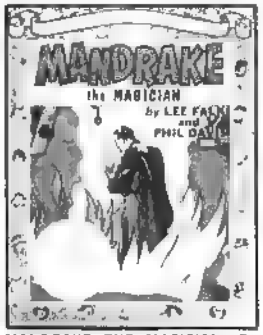

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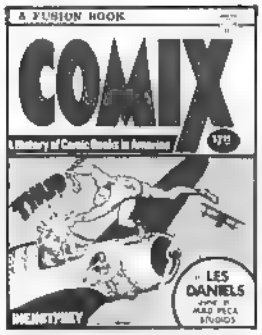

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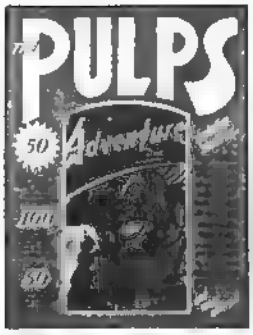

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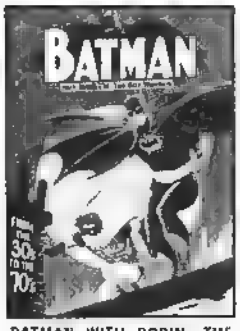

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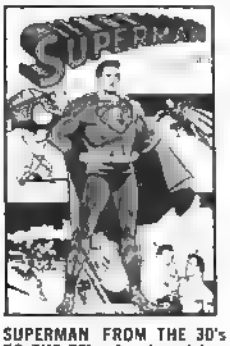

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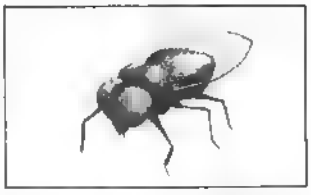

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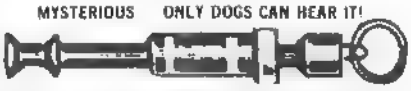

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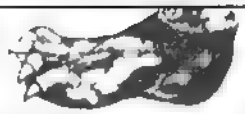

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STORY: AL MILGROM / PENCILS: RICH BUCKLER / INKS: BILL DuBAY

GRRROWWL!
CLICK CLICK
CLIK CLACK
GRRROWWRRRRR!
CLIK CLIK
GRRRGGGHOWR
CLAK

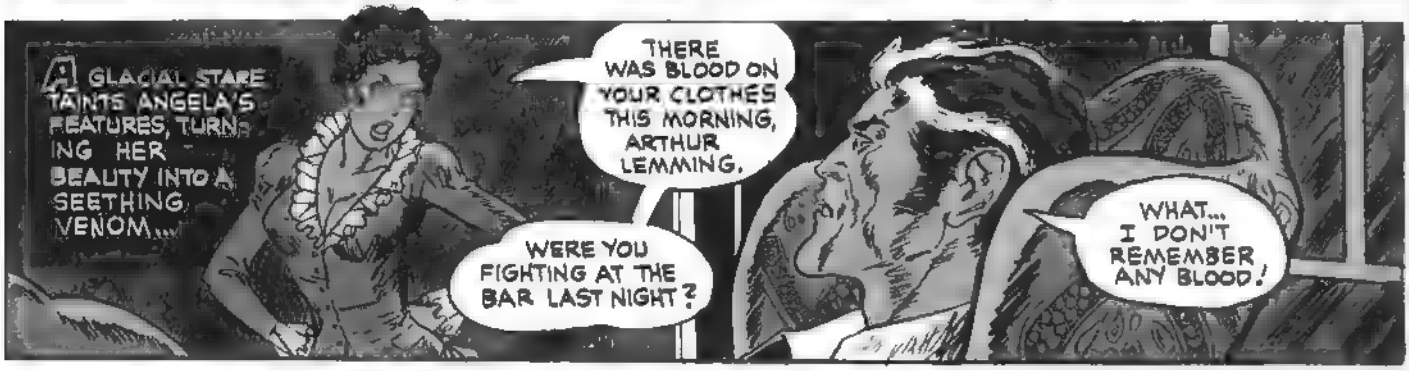
BUT THE EVIL GLINT OF THE AUTUMN MOON GIVES WAY TO THE COLD GRAY LIGHT OF MORNING AND SCENES MORE COMMONPLACE
LORD! HOW HORRIBLE!
ANOTHER ONE OF THOSE MYSTERIOUS, SAVAGE, MURDERS LAST NIGHT, ANGELA!
MURDER
CHRONICLE
THE STREETS JUST AREN'T SAFE ANY MORE.
I DON'T WANT YOU VENTURING OUT BY YOURSELF AFTER DARK ANY LONGER!
DO I MAKE MYSELF CLEAR?
DOES THAT MEAN ME TOO, DADDY?
CAN'T I GO OUTSIDE?
I PROMISED DEBBIE I'D PLAY WITH HER TODAY.
OF COURSE YOU CAN, MIRIAM, MY SWEET.
...BUT STAY CLOSE TO THE HOUSE...
...AND PROMISE TO BE HOME WELL BEFORE DARK, ALL RIGHT?
ALL RIGHT, POPPA, I PROMISE.
POPPA...?
...YOU WON'T LET THE MONSTER GET ME...
WILL YOU, POPPA?

MONSTER...? OH, YOU MEAN THE ONE IN THE PAPERS...
NO, OF COURSE I WON'T LET HIM GET MY MOST PRECIOUS LITTLE PRINCESS.
PROMISE ME, POPPA.
I GIVE YOU MY WORD AS A GENTLEMAN.

AH- THAT CHILD. I SWEAR SHE CAN BRING SUNSHINE TO EVEN SUCH A CHILLY DAY AS THIS.

YES, IF IT WERE NOT FOR THAT CHILD.

I'D HAVE GIVEN YOU UP LONG AGO!


A GLACIAL STARE TAINTS ANGELA'S FEATURES, TURNING HER BEAUTY INTO A SEETHING VENOM...
THERE WAS BLOOD ON YOUR CLOTHES THIS MORNING, ARTHUR LEMMING.
WERE YOU FIGHTING AT THE BAR LAST NIGHT?
WHAT... I DON'T REMEMBER ANY BLOOD!

ANOTHER REMEMBRANCE FROM A "LADY" FRIEND, MAYBE?
...THE BLOOD WAS THERE! WHERE DID IT COME FROM? WHAT WERE YOU DOING LAST NIGHT?
DOING?
I'LL TELL YOU WHAT I WAS DOING!
I WAS...

I WAS...
I DON'T REMEMBER

TOO DRUNK TO RECALL?

I DO REMEMBER WHY I WENT OUT IN THE FIRST PLACE.
I WENT TO LOOK FOR YOU...
BECAUSE MY OH-SO-PROPER WIFE FINDS IT ACCEPTABLE...
TO WALK THE STREETS UNESCORTED AT NIGHT, LEAVING HER HUSBAND TO AN EMPTY BED.

WHICH LEADS ME TO PONDER...
WHERE WERE YOU LAST NIGHT, MY DEAR?
WHERE INDEED THAT YOU SEEM LIVELY AND FRESH!

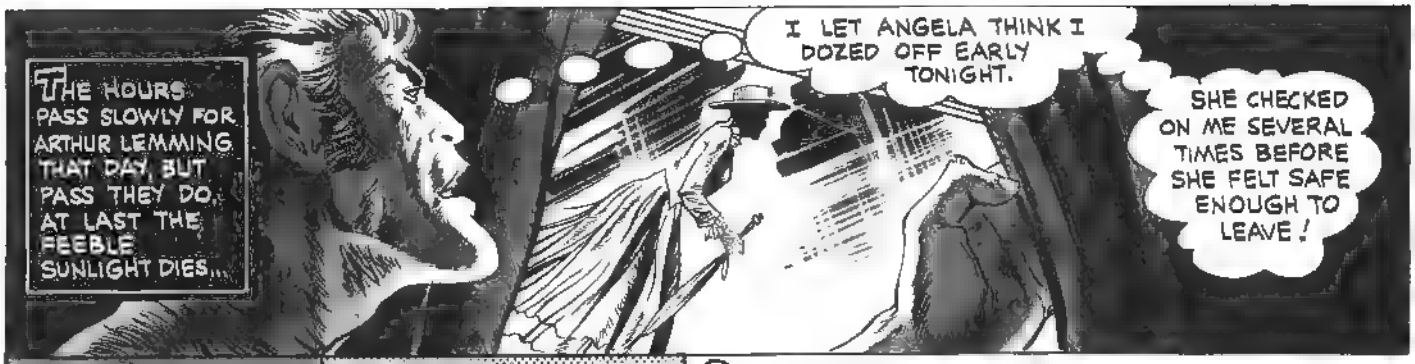
...THOUGH YOU'VE NOT MADE LOVE TO YOUR OWN HUSBAND IN A MONTH?

SLAPPP!

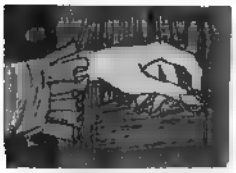
WE'LL SEE, MY DEAR ANGELA.

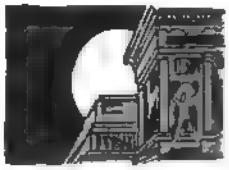
WE SHALL SEE.
I'VE TAKEN ENOUGH OF YOUR ABUSE...
...AND I'LL TAKE...
...NO...
...MORE!

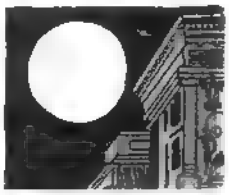
TONIGHT I'LL FOLLOW ANGELA...
...AND FIND OUT ONCE AND FOR ALL WHAT DEVIL'S WORK SHE'S BEEN UP TO.
WITH LUCK I'LL FIND OUT ENOUGH TO LET ME DIVORCE THE WENCH...
I'VE PUT UP WITH HER TILL NOW FOR MIRIAM'S SAKE.
BUT... NO LONGER.



SO THE SURREPTITIOUS GAME OF HIDE AND SEEK CONTINUES, WITH BUT ONE OF THE PLAYERS KNOWING FULL WELL THE GAME IS BEING PLAYED...







HESITATION GIVES WAY TO PURPOSE, AS ARTHUR MOVES CAUTIOUSLY TO A WINDOW. NOW HE WAITS, LESS SURE OF HIS INTENTIONS. HAD HE COME MERELY TO INCRIMINATE? OR WERE DEADLIER THOUGHTS AT THE FRINGES OF HIS MIND...

WHO WOULD BELIEVE THE WEEPING OF ONE MAN COULD BE WASHED AWAY BY THE TEARS OF A NEW ANIMAL RACE?
...WHILE THE ICY SILVER OF THE MOON TOUCHES...CHANGES...

RRRRRRR
...AND LEAVES HOT, WILD FURY WHERE SADNESS AND REMORSE HAD BEEN.

RRRR!!

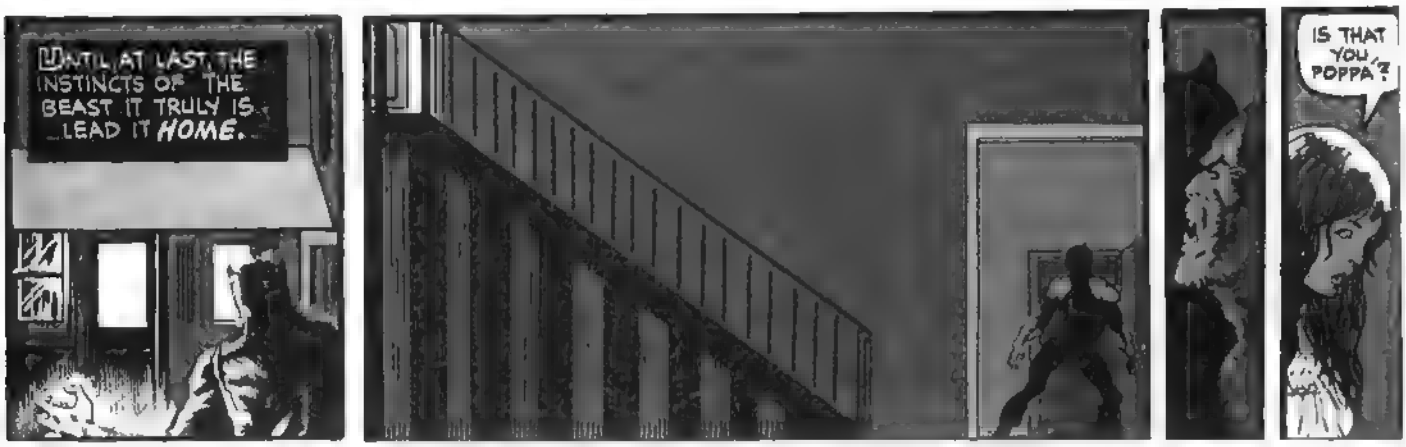
'ERE NOW MATE-- WHAT'RE...

...YOU
RRRRR!!

HEY!
WOT IN BLOODY...

HEEEEEEE
EAGH!
BASH!

CONFUSED, ENRAGED, THE WEREWOLF CHARGES THROUGH THE CITY, ITS MIND A SWIRLING CHAOS. IT HAS LOST ALL THOUGHTS OF THE WOMAN NAMED ANGELA LEMMING... INDEED, LOST ***ALL THOUGHTS*** OF ***ARTHUR*** LEMMING, THE ***MAN WITHIN***...



HOW DEEP IS BURIED THE MAN? THE SIGHT OF HIS CHILD, HIS MOST PRECIOUS DAUGHTER, STIRS SOMETHING IN HIM...
FOR A MOMENT HE STAVES OFF HIS ANIMAL SAVAGERY, FOR A MOMENT HIS HUMAN SOUL GRAPPLES FOR CONTROL...
:GASP: ...OH MY...
RRRRO OW WWWLLL!
...BUT ONLY FOR A MOMENT.
THE COLD GREY LIGHT OF DAWN BRUSHES THE HORIZON...
BUT IT BRINGS NO WARMTH...
FOR IT IS THE AUTUMN TIME OF YEAR...
...THE TIME OF CHANGES...
MY GOD.
NO.
MIRIAM.
...THE TIME OF DEATH!

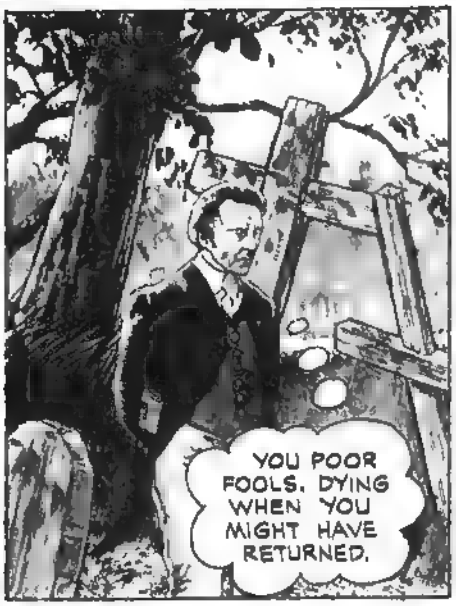
STORY: JACK BUTTERWORTH / ART: PAUL NEARY

A BROKEN WINDOW! THE PEOPLE SAID THEY STONED THIS HOUSE AFTER DISPOSING OF THE GIRL!
WAS THIS YOUR HUSBAND?
YES, GREGOR GENERALLY DISLIKED PEOPLE. I SAW LITTLE OF HIM.
THE OPERATING TABLE WAS COLD AND CLAMMY TO THE TOUCH.
WHAT WAS THE NATURE OF YOUR HUSBAND'S EXPERIMENTS, IF YOU DON'T MIND MY INQUIRING...
CAN'T YOU SEE IT IN HIS EYES... MR. BASCOMBE, MY HUSBAND GREGOR, WAS A FRUSTRATED DOCTOR!
UNABLE TO CURE DISEASE, HE TRIED TO CURE DEATH BY BRINGING THE DEAD TO LIFE!

MRS. SAMSON, YOU SEEM HONEST...
..WHY DON'T YOU TELL ME ABOUT THIS AFFAIR.
I CAN KEEP SECRETS.
4A
5A
6A

VERY WELL, MR. BASCOMBE
IF YOU REALLY WISH IT.

A MONTH AGO, GREGOR WAS ON THE THRESHOLD OF WORLD RENOWN! NOT ONLY HAD HIS EXPERIMENTS RESTORED SUBJECTS TO LIFE, IT ALSO STRENGTHENED THEM TREMENDOUSLY.


YOU POOR FOOLS. DYING WHEN YOU MIGHT HAVE RETURNED.

OBITUARIES!
THE WORD WILL DISAPPEAR FROM THE LANGUAGE. I CAN CHOOSE LIFE OR DEATH FOR EVERYONE.
I MUST MAKE FURTHER EXPERIMENTS ON HUMAN BEINGS! BUT HOW? WHERE CAN I FIND SUBJECTS?

EXCUSE ME, SIR, ARE YOU DR. SAMSON? MY ONLY DAUGHTER, FIFTEEN YEARS OLD, IS VERY ILL! I'D LIKE YOU TO HAVE A LOOK AT HER.
I'LL DO WHAT I CAN.
WHAT LUCK! THESE IGNORANT TOWNSPEOPLE THINK I'M A MEDICAL DOCTOR!
SHE'S BEEN TERRIBLY FEVERISH, SIR!
I'D HAVE COME SOONER, BUT I'VE BEEN ALL ALONE WITH HER.
LET'S HAVE A LOOK AT THE GIRL!
I CAN'T GET A PULSE! I'M AFRAID WE'RE TOO LATE.
I...I COULDN'T HELP OVERHEARING WHAT YOU SAID BEFORE I INTRODUCED MYSELF! YOU MUST DO SOMETHING TO BRING BACK MY LITTLE GIRL.
YES, I THINK I CAN DO SOMETHING!
YES!

STAND BACK NOW PLEASE! THIS CAN BE DANGEROUS!
HER EYELIDS... THEY'RE FLUTTERING. I THINK SHE'S ALIVE!
THAT'S IT! ONLY TWO BRIEF HOURS OF INJECTIONS AND ELECTRIC SHOCKS AND SHE LIVES AGAIN!
OH, DOCTOR IF ONLY IT CAN COME TRUE!
IF ONLY..
AIEEEEYAH!
NO! NO! WHAT WENT WRONG?
HER EYES... THAT WILD STARE! SHE MUST HAVE DIED OF BRAIN FEVER!

FOR A MOMENT, THE IMAGE FADES, SILENCE ENDURES UNTIL THE REPORTER ASKS YET ANOTHER QUESTION.
WHAT HAPPENED THEN ?
GREGOR RAN UPSTAIRS TO ME. THE GIRL ESCAPED AND WENT BACK TO THE TOWN!
MADDENED BY BRAIN FEVER, THE GIRL TRIED TO USE HER SUPERHUMAN STRENGTH TO ATTACK PEOPLE SHE HAD KNOWN ALL HER LIFE...
"THE TOWNSPEOPLE KILLED HER IN SELF DEFENSE, CALLING HER A FIEND! GREGOR TOLD ME THAT NIGHT HE THOUGHT OF HER AS OUR DAUGHTER!"
THE TOWNSPEOPLE FOUND GREGOR TOO, TRYING TO CONCEAL HIS GUILT.
IT WAS ALL THE EVIDENCE THEY NEEDED.

THAT'S A FANTASTIC STORY, MRS. SAMSON!
EVERY NEWSPAPER IN THE WORLD WILL WANT IT!
I DON'T WANT ANY PUBLICITY, MR. BASCOMBE.
YOU... PROMISED!
SORRY, MR. SAMSON!
7A
9A
DON'T YOU SEE THAT ANY STORY ABOUT THIS COULD INSPIRE OTHERS TO DISCOVER GREGOR'S PROCESS! HOW MANY MISTAKES WILL THEY MAKE, MR. BASCOMBE! HOW MANY WILL DIE FOR THEIR MISTAKES?
THIS STORY IS WORTH A GREAT DEAL TO ME, MRS. SAMSON.
WITH OR WITHOUT YOUR CO-OPERATION!
IN THAT CASE MR. BASCOMBE THERE IS MORE TO THE STORY!
I AM GREGOR'S FIRST SUCCESSFUL HUMAN EXPERIMENT! I PROMISED HIM THERE WOULD BE NO MORE MISTAKES!
LOOKS LIKE BASCOMBE MISSED HIS DEADLINE! IT ISN'T HIS FAULT THOUGH. MRS. SAMSON REALLY SWUNG A LOT OF WEIGHT AT THAT PRESS CONFERENCE! ENOUGH TO PRESS BASCOMBE LIKE A PAIR OF TROUSERS!

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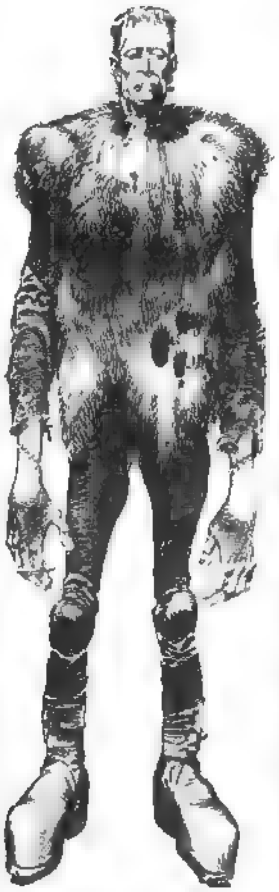
PIN-UP

DRAWN BY JACK DAVIS



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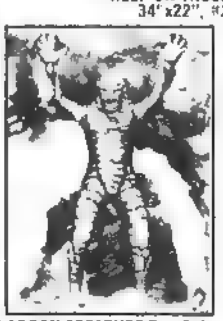
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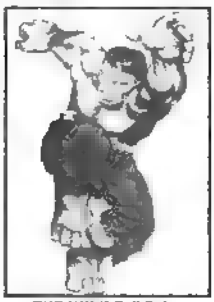
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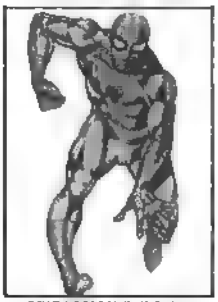
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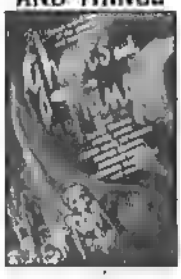

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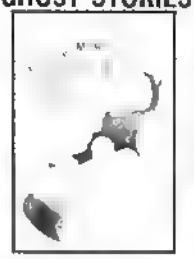

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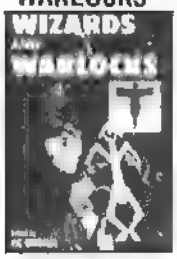

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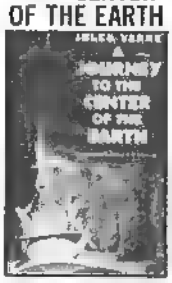

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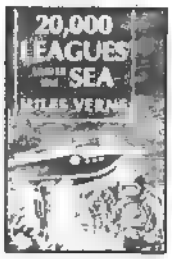

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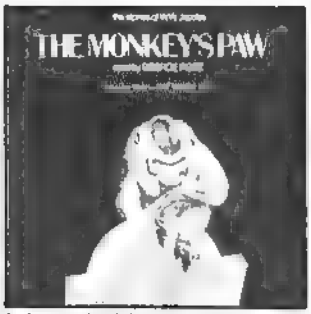

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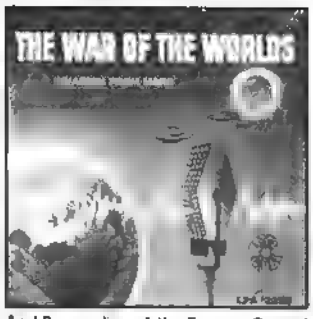

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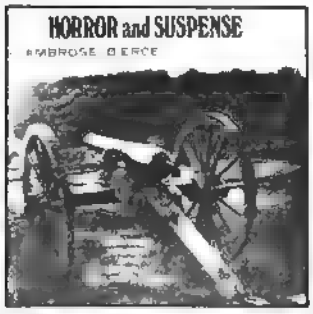

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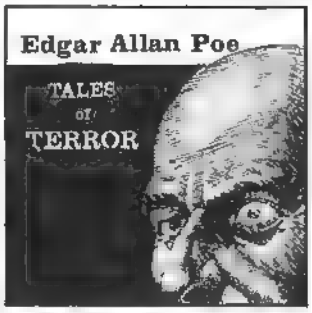

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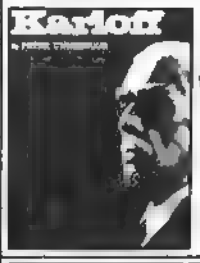

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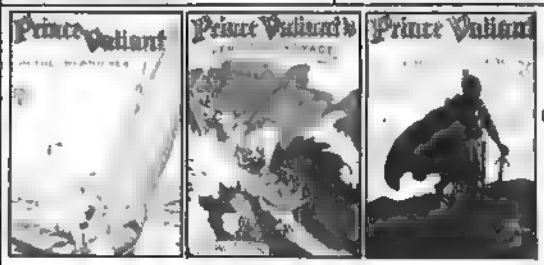

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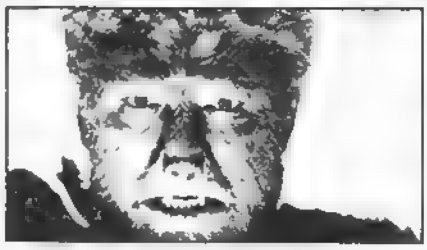

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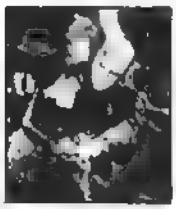

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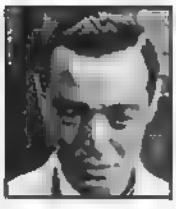

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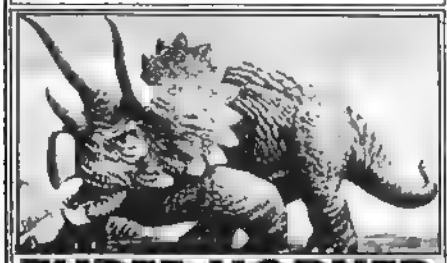

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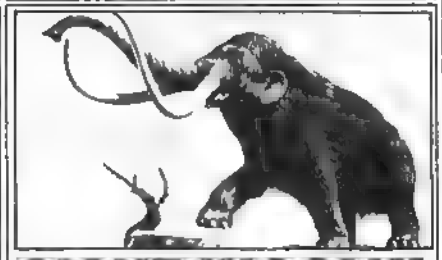

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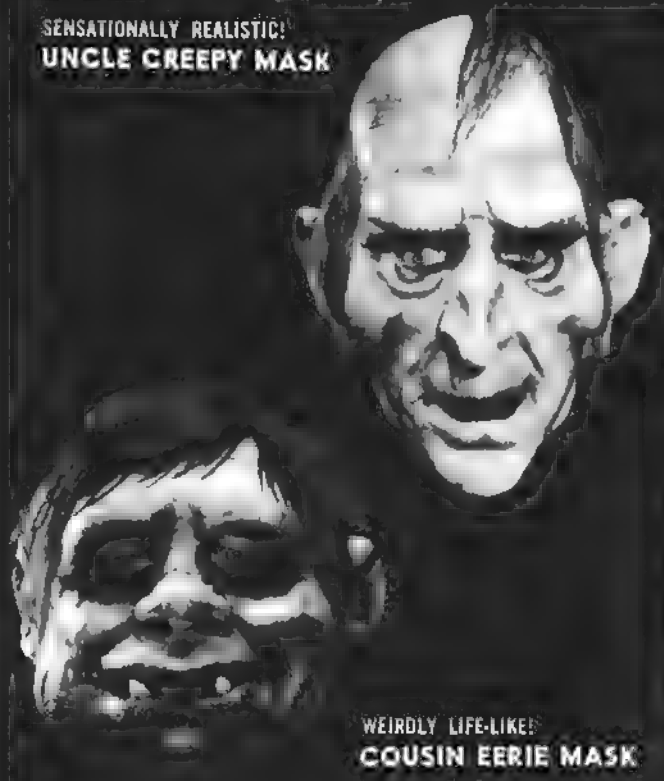

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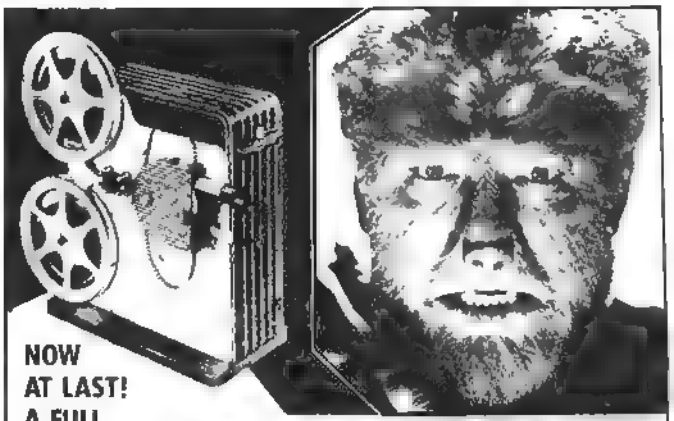

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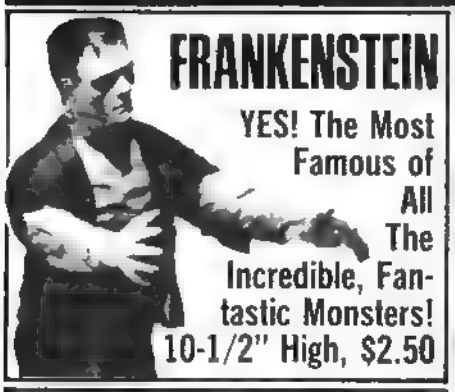

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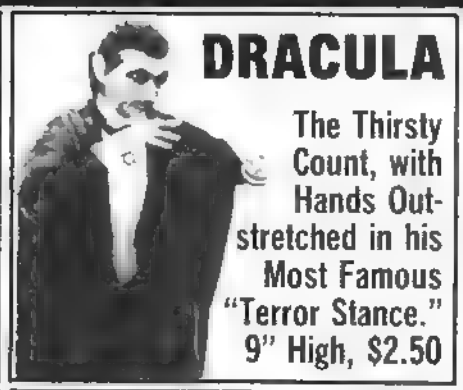

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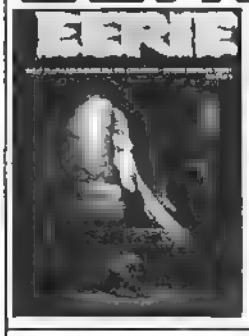

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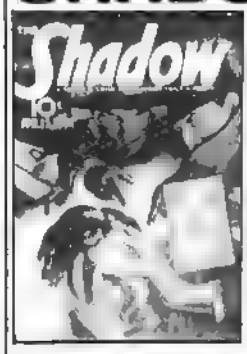

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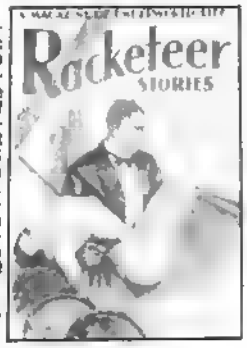

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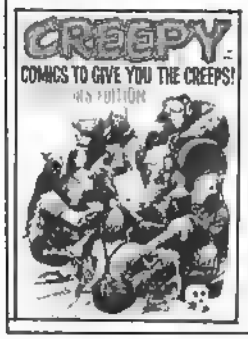

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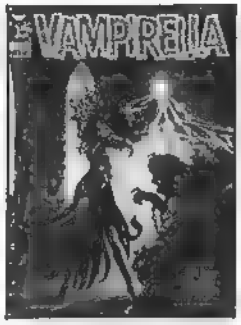

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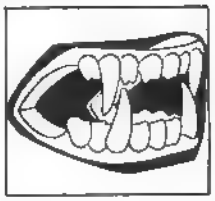

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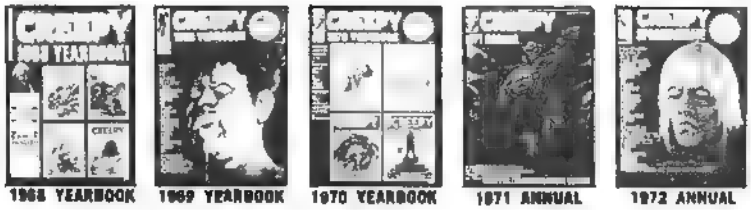

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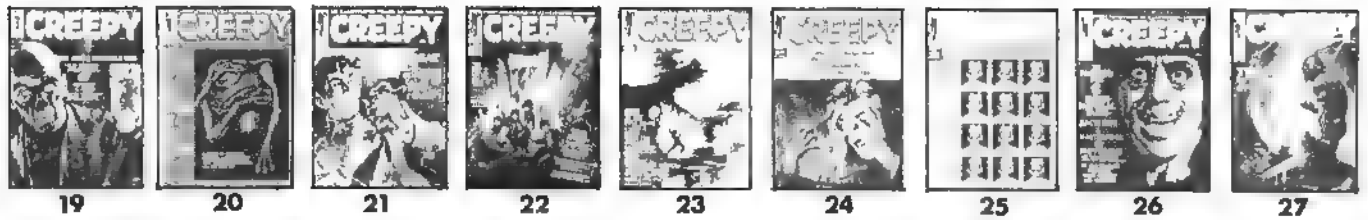

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STORY AND ART: ESTEBAN MAROTO

THE NIGHT MOCKS DAX WHEN AT LAST HE SETTLES DOWN TO SLEEP; A BALEFUL CRY SHUDDERS THROUGH THE BRISK MARSH AIR, AND THE WARRIOR RESTS HIS HAND EVER SO GENTLY ON HIS DAGGER LEST THE SOURCE OF THAT HORRID CRY COME CALLING...

UNNERVED BY THE SMOTHERING DARKNESS, THE WARRIOR TAKES HIS BLADE IN HAND—THEN COMMENCES TO SHOUT FOUL CURSES AT THE COLD, UNFEELING MOON...

BUT IS IT UNFEELING? PERHAPS NOT. FOR SUDDENLY, SHAPES BEGIN TO FORM ON LUNA'S POCK-MARKED FACE... SHAPES THAT QUICKLY COALESCE INTO THE STUFF OF NIGHTMARES...

...DARK UNHOLY THINGS THAT SAIL THE NIGHT-TIDE WINDS, LAUGHING AS THEY COME...

SO THAT DAX MUST AT LAST CUT HIMSELF...TO FEEL HIS PAIN—AND KNOW HE IS NOT MAD...

THEN, AT ONCE, THE BARBARIAN *AWAKENS*— TO FIND THE NIGHTMARE HAS NOT *ENDED*...

THE SCREAMING *CONTINUES* —BUT I DREAM NO LONGER. PERHAPS IT IS ANOTHER BEAST, CAUGHT IN THE BOG ...IN NEED OF *HELP*... HELP I CANNOT *DENY* IT!

CAUTIOUSLY, THE IRON-THEWED WARRIOR MOVES THROUGH THE BRUSH, HIS BARBARIAN'S INSTINCTS STRAINING TO LOCATE THE CREATURE HE SEEKS. BUT WHEN HE REACHES THE MARSHLAND'S *EDGE*—

THE HOWLING COMES AGAIN—

AWWOOOOWW!

AND THIS TIME IT COMES NOT FROM THE MOON... BUT FROM A *CAVE!*

AND IT COMES NOT *ALONE!*

SO! PERHAPS *NOW* I'LL GET TO THE BOTTOM OF THIS!

LIKE A WISP OF SUMMER'S WIND, DAX THE WARRIOR SCALES THE ROUGH-HEWN MOUNTAINSIDE, PAUSING AT LAST WHEN HE REACHES THE BIZARRELY CARVED SUMMIT—

...AND HE IS *STUNNED* BY WHAT HE SEES...

TWO SOMBER GUARDS STAND AT THE CAVERN'S MOUTH AS IF PROTECTING A *TREASURE* WITHIN—

...AND WHAT A HIDEOUS TREASURE IT IS...THE FETID CORPSES OF THOSE WHO HAD PRECEEDED DAX TO THIS CAVE OF THE DAMNED!
THE CORPSES OF THOSE LONG DEAD...
...AND THOSE MORE RECENTLY DECEASED—
...THEN, HIS WARRIOR'S BLOOD FAIRLY BOILING W THIN HIM, THE BARBARIAN DAX MAKES A SOLEMN VOW...
SUCH TRAVESTY MUST NOT BE ALLOWED TO CONTINUE. I SHALL END IT... OR PERISH IN THE TRYING!
AND DAX, IT SEEMS, IS AS GOOD AS HIS WORD—
VERY GOOD, INDEED!
WELCOME WARRIOR, TO THE TEMPLE OF THE WINGED ONE! YOU REALLY DID NOT NEED TO SLAY THE GUARDS, YOU KNOW. THEY'D HAVE ALLOWED YOU ENTRANCE IF ONLY YOU'D ASKED!
I ASK FOR NOTHING I CANNOT TAKE, ANCIENT ONE!
NOW WHO IS THIS "WINGED ONE" OF WHICH YOU SPEAK?

A THING THAT LIVES IN THE BLACKNESS, BRAVE ONE. A DARK THING KEPT FROM MY PEOPLE ONLY BY THE LIVING SACRIFICES OFFERED HIM! WHEN THE MOON IS FULL, THE WINGED ONE SPREADS MADNESS ACROSS THE STARS AND EMERGES FROM THE DARKNESS TO DEMAND HIS TRIBUTE!
... AND, IN CASE YOU HADN'T NOTICED, WARRIOR, THE MOON IS FULL TONIGHT!
WHICH MEANS WHAT TO ME, OLD CRONE? I'LL NOT GIVE MYSELF UP TO THAT HORRID THING WHILST THERE BE LIFE WITHIN ME. AND A LIFELESS SACRIFICE IS USELESS TO YOU!
GOOD, WARRIOR, YOU MISUNDERSTAND ME! I SEARCH NOT FOR ONE TO APPEASE THE WINGED ONE – I SEARCH FOR ONE TO SLAY HIM!
AHN – NOW THAT SOUNDS A POSSIBILITY MORE TO MY LIKING! BUT FIRST A QUESTION SORCERESS – ?
WHAT DO I GAIN BY SLAYING YOUR WINGED OPRESSOR? I AM AS NOBLE AS ANY MAN WHO RIDES THE WORLD TODAY. BUT NOBILITY FILLS NOT MY PURSE AS PLEASANTY AS DOES SILVER!
SILVER WE CANNOT GIVE YOU, BARBARIAN. WE ARE A POOR PEOPLE ABOVE ALL ELSE!
IF YOU DO THE DEED, YOU'LL EARN THE GRATITUDE OF MY PEOPLE AS YOUR ONLY PAYMENT! NOTHING ELSE CAN WE SPARE!
WELL, WARRIOR... THE CHOICE IS YOURS!
WILL YOU DESTROY OUR WINGED CURSE?

HOLD, WARRIOR. IT SEEMS THE CHOICE IS NO LONGER YOURS. THE FULL MOON HAS REACHED ITS ZENITH!
THE WINGED ONE IS HERE!
YOU EITHER BATTLE HIM OR YOU DIE!
AND THAT IS NO CHOICE AT ALL.
HO, DEMON-BEAST, SEEK NOT SO QUICKLY TO DESTROY ME—
...FOR IF ANY BLOOD SHALL BE SPILLED THIS NIGHT—
—'TWILL BE YOURS, DEMON! 'TWILL BE YOURS!

LIKE A FLASH OF LIVING LIGHTNING, DAX'S SWORD SLICES THE WINE-DARK AIR, RENDING GREAT GASHES IN THE BODY OF THE CREATURE CALLED WINGED ONE, SPRAYING ANGRY GOUTS OF BLOOD ACROSS THE LANDSCAPE...

...BLOOD THAT PAINTS A DIABOLICAL TAPESTRY OF CARNAGE AND OF DEATH!

CHUKK
SSSAAAK

...YEA, VERILY— OF DEATH!
'TIS OVER, BARBARIAN—THE WINGED ONE WILL VISIT ITS EVIL NO MORE AMONGST MY PEOPLE!

YOU ARE AN EXCELLENT BUSINESS-WOMAN, OLD CRONE. YOU GAINED WHAT YOU SOUGHT AT NO COST TO YOURSELF!
WOULD THAT IT WERE TRUE, WARRIOR. BUT THE PRICE I PAY IS FAR GREATER THAN YOU COULD IMAGINE!

THERE IS SORROW IN THE OLD CRONE'S VOICE, TINGED WITH ANGER—WITH SHAME—AND, AT LAST, WITH THE GROWING SOUND OF DRUMS...
WHAT IS IT? WHO COMES? IF IT BE MORE OF YOUR SORCERY, 'TWILL MEET THE POINT OF MY BLADE BEFORE IT TOUCHES ME!
TAM
TAM
NAY, WARRIOR—'TIS NOT OF MY DOING! COME QUICKLY... WE MUST HIDE LEST WE BE SEEN!

OUT FROM THE SWIRLING MISTS OF NIGHT, IT COMES ...A WRITHING, CHANTING PROCESSION OF GAUDILY-PAINTED BEINGS WHO WORSHIP A "GOD" THAT NOW LIES STEAMING IN A POOL OF ITS OWN FOUL BLOOD... A GOD NO LESS MORTAL THAN THEY...
YOUR PEOPLE! THEY'VE COME TO MAKE THE SACRIFICE! QUICKLY—WE MUST TELL THEM THERE IS NO NEED!
NAY, BARBARIAN—'TWOULD BE FUTILE—
ONE DOES NOT SIMPLY ERASE UNTOLD YEARS OF FEAR AND SUPPLICATION WITH A GESTURE... WITH A WORD! IF YOU SOUGHT NOW TO TELL THEM THAT THEIR DIETY IS DEAD THEY WOULD TEAR YOU TO RIBBONS
AYE—'TWILL TAKE MORE YEARS THAN EITHER OF US HAS UPON THIS EARTH TO REMOVE—
THE CRIMSON BLOODSTAIN FROM MY PEOPLE'S ONCE WHITE SOULS!
THE ANCIENT CRONE GROWS SILENT AS THE GLEAMING BLADE STABS DOWN, AND A NEW SCARLET POOL BEGINS TO RUN IN RIVULETS DOWN THE ANGRY MOUNTAIN'S FACE...
HEAR US, OH WINGED ONE— THE SACRIFICE IS YOURS! MAY OUR HUMBLE GIFT PLEASE THEE— APPEASE THEE— TILL NEXT THE MOON IS FULL!
BUT THERE COMES NO ANSWER FROM THE WINGED ONE— NO SOUND AT ALL—
...AND SOON ONLY THE ECHO OF SOFT SOBBING DRIFTS DOWN FROM THE MOUNT OF THE SKULL...
BUT DAX THE WARRIOR HAS ALREADY TRAVELED TOO FAR FROM THE MISTY MOUNTAIN TO HEAR THE MOURNFUL CRY. HE STRIDES DETERMINEDLY ONWARD, HIS BACK STRAIGHT, HIS JAW SET, AND SOON HE IS LOST AMID THE FIRST GLEAMING, GOLDEN RAYS OF DAWN!

EERIE'S DELIGHTS!

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT

GERRY BOUDREAU

A VERY CREEPY WRITER WITH AN EERIE MIND!

It never ceases to amaze me that the smallest state in the union has spawned no less than three professional comic writers. But I humbly add my name to the tradition set by Don McGregor and Greg Potter, also native of Rhode Island.

Born in Cumberland, most of my early years were divided between listening to The Coasters, watching Roger Corman sci-fi flix, and reading comics. Things haven't changed much.

While studying journalism at the University of Rhode Island, I discovered I could get paid for doing what I enjoy most, namely writing. My first effort was a pop music magazine which I wrote, illustrated and edited myself, as well as handling distribution and advertising. It lasted four issues, a feat which I marvel at even today considering it was published on a total budget of forty dollars.

Once the zine folded, I realized I could save myself a lot of headaches by writing for other people, so I began with an article on comic collecting for the magazine section of the Providence Sunday Journal.

Shortly after, I met artist Walt Simonson and that led to my first venture into comic writing per se; a two issue, black & white, comic book called The Outsiders, published by the University of Rhode Island. The mags were well received by both fans and pros, and it was Denny O'Neil who, after reading it, encouraged me to begin writing comics professionally. Taking him at his word I began aiming scripts at commercial markets and before long had sold scripts for **Dark Shadows, Star Trek,** several mystery and war titles for National, and the Warren Magazines.

Whence from here? Well, it's hard to be certain in an uncertain world, but I hope to get into film and TV writing without forsaking my first love, comics.

Gerry Boudreau's last strip, "Planet of the Werewolves," teamed him with artist Reed Crandall in EERIE #46. Needless to say, it was a hit!

WHAT'S NEWS!

How would you like to see **Dracula**, the **Mummy** and the **Wolfman** starring together in a colossal all-series magazine? Kind of an off-beat idea, even for Warren Publishing? You bet! But it's exactly what we've got planned! Beginning with the new issue of EERIE magazine, (EERIE #48, on sale April 3) we unwrap the new **Mummy** series, and Jerome Curry, alias mild-mannered -two-thousand-year-old-Egyptian-Pharoah, takes his place next to the ever-popular **Dracula.** Dracula, as regular EERIE readers know, has been serialized in EERIE for several issues now, And the king of vampires has risen to new heights under the competent artistic direction of **Bill DuBay** .

The adventures of the **Mummy** will be guided by two long-time Warren veterans. **Steve Skeates,** acclaimed as one of the finest writers in comics, will be handling the Mummy's scripting. While **Jaime Brocal** will handle the art chores.

And then there's the new **Werewolf** series, right next to Dracula and the Mummy in EERIE #48. Two relatively-new-comers to the Warren titles are guiding this one. **Al Milgrom,** a recruit coming from National Comics' production department, is the writer of the series. And **Rich Buckler,** whom we've **marvelously captained** away from a comics' house that shall remain nameless, is the strip's artist. Al and Rich both outdid themselves on the Werewolf's first episode.

FANZINE REVIEWS

FANZINES are amateur publications produced by comic book fans, geared to an audience with a similar interest in comics. They contain a diversity of material, from historical articles on comics of the **past,** to discussions of **current** comics and news of comics **yet to come!** Fanzines are available **only** by MAIL, direct from their publishers! We think you'll enjoy reading some of the better examples from the present fanzine market!

PHASE

P.O. Box 218
Vanderveer Station
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($3.00)

Phase is a fanzine, but you'd never know it by looking at it! It's one of those new-breed fanzines that comes off looking more like Playboy Press' version of a comic book! And the lineup of talent is equally as impressive as the magazine's reproduction quality. Ken Barr should win an award for his excellent full-color wrap-around cover. Neal Adams, too, outdid himself on an 8-page story, "A View From Without." The art is Neal's usual great stuff! But his story is a tear-jerker, and worth the price of the book alone. There's also work by Morrow, De Zuniga, Jones, Kaluta, Skeates and Sutton, to cite only part of an all star talent lineup!

COMIC READER

393 East 58 Street
Brooklyn, NY 11203
(35¢)

If you're a comics buff, and your allowance won't allow you to buy more than one fanzine a month, that fanzine should quite naturally be the one with the most news and info on the comics. And only one publication fills that bill: **The Comic Reader!** TCR is a news-zine, and probably the most **accurate** one around! If anything at all is to happen in the comics world, The Comic Reader is there, reporting it **first:** news from all of the major comic publishers, both professional and underground. And TCR reporters have a way with words that makes the most bland things happening in the comics sound both interesting and exciting.

HERITAGE

2040 Wellwood Ave.
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($5.00)

It seems awfully strange calling a publication like **Heritage** a fanzine! It comes in a soft-book binding, and boasts the work of such talented superstars as Esteban Maroto, Reed Crandall, Wally Wood, Al Williamson and Neal Adams! **Heritage** is a gathering place for the top talent in the comics; a place where the comics' fine art men gather to pay their respects to one who went before: Alex Raymond! The whole package is so well put together that one would expect to find it in only the finest bookstore! Unfortunately **Heritage** is available only by mail. The price tag is a steep $5.00, but a bargain to Flash Gordon fans and fans of fine art!

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CREEPY NO. 55

THE WAY OF ALL FLESH!

A small sleepy town is bathed in the light of the full moon. Suddenly, the silence breaks, and an animal cry shatters the still night. A cry not quite human . . . but not quite animal either! This is the night of the werewolf!

EERIE NO. 49

A MIDNIGHT STALKING

Once again, bristle animal hair covers the body of Arthur Lemming! And the werewolf has his revenge against an unfaithful wife . . . and a murderous town!

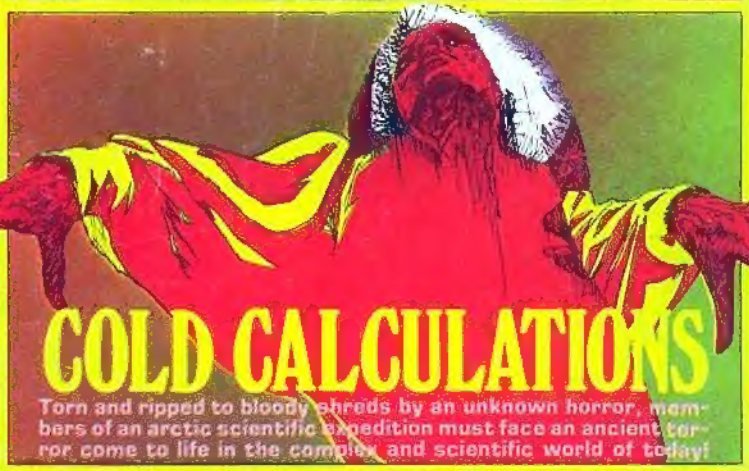
The all-powerful Egyptian amulet of the dead, falls into the hands of the power-crazed. And the Mummy walks again, to destroy and leave behind a path of death!

DEATH OF A FRIEND!

PREVIEW OF OUR NEXT ISSUES!

DEMONS IN THE FOG

Vampirella, hemmed twisted and diseased by drugs and a lack of blood, goes on a rampage, killing Pendragon's grandson. And the magician is enlisted by Chaos to kill Vampirella!



COLD CALCULATIONS

Torn and ripped to bloody shreds by an unknown horror, members of an arctic scientific expedition must face an ancient terror come to life in the complex and scientific world of today!

VAMPIRELLA NO. 26